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# 25 TOP BLUES SONGS

Baby, Scratch My Back  
**SLIM HARPO**

Going Down  
**FREDDIE KING**

Reconsider Baby  
**ERIC CLAPTON**

Strollin' with Bones  
**T-BONE WALKER**

Texas Flood  
**STEVIE RAY VAUGHAN**

TAB.  
TONE.  
TECHNIQUE.



HAL•LEONARD®



# 25 TOP **BLUES** SONGS

## **TAB+** = TAB + TONE + TECHNIQUE

This is not your typical guitar tab book. In the new *Tab+* series from Hal Leonard, we provide you guidance on how to capture the guitar tones for each song as well as tips and advice on the techniques used to play the songs.

Where possible, we've confirmed the gear used on the original recordings via new and previously published interviews with the guitarists, producers, and/or engineers. Then we make general recommendations on how to achieve a similar tone, based on that info. You'll note that we do not mention specific modeling or software amps, as those units will typically contain models for the original amps we do cite.

Some of the songs herein will be easy to play even for advanced beginner players, whereas others present a much greater challenge. In either case, we've identified key techniques in each song that should help you learn the song with greater ease.

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# PERFORMANCE NOTES

## TAB. TONE. TECHNIQUE.

*By Dave Rubin*

### ALBERT'S SHUFFLE

*Mike Bloomfield*

“Albert’s Shuffle” is the lead track from *Super Session* (1968), an album Mike Bloomfield recorded with Stephen Stills and Al Kooper (the first of two he would record with Kooper). Having made a name for himself with the seminal Paul Butterfield Blues Band in the mid-sixties and backing Bob Dylan at his infamous performance at the Newport Folk Festival in 1965, as well as on his *Highway 61 Revisited*, Bloomfield became one of the first bonafide “guitar heroes.” However, his restless nature and aversion to the illusory trappings of pop stardom would compel him to jump from project to project until his tragic and untimely death from an overdose in 1981. His exquisite phrasing, intense energy, and pure tone, however, had a profound effect on countless blues and rock guitarists who followed and remains just as revered today.

### TONE

A 1959 sunburst Les Paul Standard, plugged straight into a cranked, pre-CBS Fender Twin Reverb, was all this blues god needed to make liquid gold flow from his fingers. In the studio, however, he most often played through a Fender Super Reverb (you can see one on the back of the LP cover) with the volume and treble on 10, reverb on 4, middle and bass barely up, and the bright switch on. Like B.B. King, one of his idols, Bloomfield usually had his pickup selector in the middle, with both P.A.F. ’buckers on, and would constantly fiddle with the volume and tone pots on his guitar to get the exact, fat “hi-fi” tone he desired.

To get your tone singing like “Bloomers,” a humbucker-equipped Les Paul through a Fender combo (at least the size of a 20-watt Fender Deluxe Reverb) is your best option. However, you should be able to coax the sound out of a Gibson ES-335, SG—or even a humbucking PRS—through any high-quality Class A tube amp with at least one 12-inch speaker (e.g., Mesa Boogie).

### TECHNIQUE

The medium-tempo, 12-bar instrumental blues “Albert’s Shuffle” is a fitting tribute to Albert King and his classic, vocal-type string bending. That said, Bloomfield’s sexy, “choked” notes and sensuous vibrato are a virtual tutorial in post-B.B. King blues guitar mastery. The pickup riff that extends across the bar line into measure 1 is “Electric Blues Guitar 101.” Execute the bend on string 3 with the ring finger, followed by a small index-finger barre on strings 2–1, with the pinky—backed up by the ring, middle, and index fingers—pushing string 2 up to the root note. Note that Bloomfield maintained steady pressure against the frets when bending and vibratoing to achieve maximum natural sustain.



In an embarrassment of blues guitar riches, measure 6 of section letter E (the IV [C] chord) stands out as Bloomfield performs a “King’s ransom” of bending techniques. Use the ring finger, backed by the middle and index, to access the one-step, one-and-a-half-step, and two-step bends on string 1. The classic double-string bend on strings 2–1 (beat 3) may be played à la Chuck Berry, pushing up with the ring finger as a small barre. An alternative is to place the middle finger on string 2 and the ring finger on string 1 and push up simultaneously. Observe that string 1’s pitch is raised one-and-a-half steps, while string 2 goes up only one step due to the different distance each is squeezed.



# ALL OF YOUR LOVE (ALL YOUR LOVE)

## *Magic Sam*

Good things always come in threes, and blues guitar greats are no exception. Like the “Three Kings”—B.B., Albert, and Freddie—the “West Side of Chicago blues masters”—Otis Rush, Magic Sam, and Buddy Guy—came in triplicate. Sam Maghett followed hot on the heels of Otis Rush in 1957 with his own selection of certifiable classics for the indie Cobra Records, which was located on Chicago’s west side. This tune was captured on tape in 1957 (included here) and again 10 years later—a slightly different version for *West Side Soul*. Though its minor key is emblematic of the sub-genre’s sound, the impassioned performance and guitar style are all Sam. Tragically, he died of a heart attack in 1969 at the age of 32, just as he was crossing over, but his considerable influence remains undiminished.

## **TONE**

Like his “blues brothers,” Rush and Guy, Sam was attracted to the Strat, initially playing an early-fifties sunburst with a maple neck, while in the late sixties, he was seen with a 1965 transitional model with a rosewood fingerboard. It’s unknown whether Sam recorded using an amp belonging to Cobra studios, or if he brought his own. The tremolo could indicate a 1955 Fender Tremolux, Gibson, or Ampeg, or a DeArmond outboard unit.

A Strat through a Deluxe Reverb, Super Reverb, or Twin Reverb with tremolo (erroneously called “vibrato” by Fender) will produce a version of the signature “watery” sound. Though Sam went straight into a fifties amp with raw, natural distortion, a Tube Screamer or similar stompbox can be used to approximate the tone with a newer amp. Use the bridge pickup on a Strat and adjust the volume pot accordingly.

## **TECHNIQUE**

Like Freddie King, his Chicago blues peer, Sam was a spectacular trio guitarist. Though backed by the subtle piano of Little Brother Montgomery on this track, along with bass and drums, his skill of blending riffs, snappy fills, and vibrant ninth chords are on full display. The signature riff, first encountered in measures 1–2 of the intro, may be efficiently played with the ring, index, and ring fingers for the bass line, and the ring and index fingers barring at frets 9 and 7, respectively, for the harmonized minor triads. The subtle quarter-step, double-string bends in measures 1, 2, and 6 are best executed by pulling down with a small ring-finger barre. A similar technique should be applied to the bent triads in the guitar solo: push up with a ring-finger barre, a move that will require considerable pressure and strength.



# BABY, SCRATCH MY BACK

*Slim Harpo*

The Stones and the Yardbirds, among other British Invasion bands, brought James “Slim Harpo” Moore and his appealing, accessible music to crossover prominence in the sixties with covers of his Louisiana swamp blues singles, including “I’m a King Bee” and “Got Love If You Want It.” Slim’s own recording of “Baby, Scratch My Back” hit #1 on the Billboard R&B charts as well as #16 on the Hot 100 charts in 1966, and gave his career a deserved boost. Although he regularly accompanied himself on guitar during live performances, in the Excello Records studio he was backed by his regular guitarists Rudolph “Rudy” Richard and James Johnson of the King Bees. Tragically, on the precipice of greater popularity via a tour of Europe, Slim died in London of a heart attack in 1970.

## TONE

Slim is one of the few blues guitarists to favor the thin hollow body Gibson ES-330 with P-90 pickups as opposed to the more popular 335/45/55 semi-hollow series with humbuckers. It is unclear what gear Richard and Johnson played, though Johnson on lead guitar sounds like he may be picking a hollow body instrument. Verifying amps is always a tricky business as older blues guitarists often used whatever was available in the studio. The tremolo would suggest perhaps a pre-CBS blackface Fender or fifties to sixties Ampeg or Gibson amp. An ES-330, Epiphone Casino or similar thin hollow body with P-90 pickups through a 20–40 watt tube combo either containing built-in tremolo or with an outboard unit will produce the “swamp sound.” Utilize the neck pickup and adjust the amp flat at 4–5 for treble, middle and bass.

## TECHNIQUE

Slim is almost always shown in photos with a capo to facilitate ease of fingerings, but he only sings and blows harmonica on this track. Johnson is “stinging” the signature riffs and solo out of the root, extension, and root octave positions of the F composite blues scale, while Richard comps dominant barre chords. Access the major 3rd in the main riff by hammering on with the middle finger from the flat 3rd while barring at frets 1 (F), 6 (B♭™) and 8 (C) for each chord change. One of several advantages to this approach is that it makes it possible to play instantly in other keys if desired by simply moving the pattern around the neck. Play the signature “chicken scratch” lick in section letter E with the index finger on the F note at fret 13 on string 1, while jabbing in a staccato fashion. Then bend the A♯™ on fret 16 with the pinky backed by the ring, middle and index fingers.



# BAD TO THE BONE

*George Thorogood*

George Thorogood, a serious semi-pro baseball player in his native Delaware in the '70s, once remarked that he would “rather be able to take the curve ball to right field than be a great guitarist.” Though the former second baseman’s ability to wait on the curve is unclear, he has used his limitations as a soloist to his advantage by reducing his chosen blues and fifties rock ’n’ roll to the essentials: rhythm, riffs, and tone. In 1982, he released his best-known album, the gold-certified *Bad to the Bone*, which contained the title track, a song featuring his signature boogie blues. Thorogood claims that “Bad to the Bone” helped create the “classic rock” radio format when stations began playing it in the nineties. Still cranking strong as of 2014, Thorogood remains the unofficial king of the bar bands.

## TONE

Like some of the greats he idolized, Thorogood was, for many years, identified with one guitar: a 1957–63 Gibson ES-125 TD with two P-90 pickups. He has owned several and at one point, painted them white for visual appeal, but any thin, hollow Gibson or Epiphone with P-90s will do the job. He appears to be unconcerned with what amps he uses in the studio, but is believed to have recorded through a silverface, post-CBS Fender Twin on his early albums. In concert, he would often play through a blackface Princeton Reverb miked through the PA system, though he has increased his horsepower over the years. On the smaller amps, he typically set the treble at 8, middle at 7, bass at 2.5, volume at 6.5, and reverb at 4, with the guitar’s bridge pickup “floored.” For his slides, Thorogood swears by “blue collar” copper pipe purchased from hardware stores, cut to length, and roughed up with sandpaper for a rawer sound.

## TECHNIQUE

With a bone-crushing riff that’s like a souped-up version of “Mannish Boy,” Thorogood utilizes a handful of typical positions in open-G tuning, and wrings the blues out of them for all they’re worth with a plastic thumbpick and bare fingers. In a manner similar to prewar bottleneck guitarists, he wears his slide on the pinky in order to free up the other three fingers for fretting and damping, as shown in measures 6–8 of the second guitar solo. Use the middle finger for the F and A notes on strings 6 and 5, respectively.



# DOWN HOME BLUES

*Z.Z. Hill*

Flying under the radar of many northern and West Coast blues fans in the eighties was southern soul-blues singer Arzell “Z.Z.” Hill and his equally overlooked Jackson, Mississippi label, Malaco Records. Hill had been performing professionally since the mid-sixties, and together, they appealed to a more mature African-American audience looking for meaningful songs instead of instrumental flash. Released in 1982, *Down Home* was embedded in the charts for two years. In addition, the single “Down Home Blues” reportedly went gold and is considered the most famous blues tune of the decade, a striking accomplishment for a rather basic 12-bar shuffle. Unfortunately, Hill died of a heart attack in 1984 following an accident.

## -tone

Unsung southern blues guitar hero Leroy Emmanuel plays the signature riffs in the verses, the fills in the choruses, and the guitar solo. He shoulders a Gibson ES-335 with a trapeze tailpiece, with both ‘buckers selected and likely through a CBS-era (or later) Fender Twin. His usage of bare fingers, the short sustain of the non-stop tailpiece, and the moderate amp volume make for a relatively delicate, refined sound that compliments the smooth, nuanced vibe of the tune.

## TECHNIQUE

Emmanuel (Gtr. 1) fashions his verse 1 accompaniment with a classic chordal riff that implies IV–I harmony relative to the I (G7) and IV (C7) chord changes. Barre the IV chord with the ring finger, barre two frets lower with the index, and hammer on with the middle finger. The V (D7) and IV changes in measures 9–10 of each verse are formed entirely from the specific harmony, and the fingering involves the index as a barre, the middle finger to hammer, and the thumb employed for the root bass note on string 6. In verse 2, he intelligently combines elements from the two main patterns from verse 1. Building subtle momentum, in measures 1–4 of chorus 1, Emmanuel embellishes the riff from verse 1 with minor pentatonic licks that involve bending from C to D on string 3 with the ring finger.

Check out the cool, deceptively simple bass-string lick in measure 12 of verse 3. Bend the F on string 4 a quarter step by pushing up with the index finger. Next, quickly slide the index finger to the C note on string 5 and access the C<sup>♮</sup> and D notes with the middle and ring fingers, respectively. In addition, be sure to observe the slinky double-string bends in measure 8 of the chorus that precedes the outro-chorus. Pull down with the ring finger at fret 5, and the index finger at fret 3 on strings 3–2, keeping in mind that the pitches notated are approximate, with the bends creating a bluesy effect rather than exact scale tones.



# FIRST TIME I MET THE BLUES

## *Buddy Guy*

Buddy Guy was the third of the “Big Three” West Side blues guitar pioneers. While serving as “house guitarist” at Chess Records in the early sixties, Guy was also afforded the opportunity to cut singles under his own name. “First Time I Met the Blues” (1960) shows his unfiltered passion, though he was only three years removed from his home in Louisiana and still exhibiting a sizeable debt to B.B. King. The fact was not lost on Leonard Chess, who was reluctant to promote him, though he would come to regret it later when he heard the loud blues that Guy was performing in the clubs in the late sixties. In time, Guy would go on to achieve tremendous renown, influencing a slew of heavyweight electric blues and blues-rock guitarists, including Jimi Hendrix, Eric Clapton and Stevie Ray Vaughan, among many others. In the nineties, after a shamefully extended period of being unsigned, he experienced a comeback and the delayed success that continues unabated today.

## -tone

In the early fifties, Ike Turner became one of the earliest blues cats to manhandle a Strat, and Buddy Holly looked smart strumming his ’58 sunburst on the *Ed Sullivan Show*. After Otis Rush, Buddy Guy was one of the first Chicago bluesman to make the Strat his iconic instrument when he bought a brand new ’57 sunburst model with a maple fretboard. His amp of choice would become a late-fifties Fender Bassman, a musical marriage many consider to be the ultimate blues machine. However, in 1960, he was not allowed to push the volume and exploit the thick, rich, overdriven sound capabilities inherent in the magical combination. Nonetheless, while playing on the bridge pickup, he created enough bite to express his explosive passion.

A whammy-bar-equipped Stratocaster of virtually any vintage, set on the bridge pickup and played through a medium-sized tube combo of 20 to 40 watts—with moderate gain; the bass, middle, and treble at 5–6, and reverb at 4—should provide a reasonable facsimile of his early, classic, unadulterated tone.

## TECHNIQUE

In the mid-fifties, Ike Turner went stone crazy with the whammy bar on his Strat with his Kings of Rhythm band, and he likely passed the technique onto Buddy Guy, who backed him on “This is the End” and “You Sure Can’t Do” in 1958. Both Strat-masters used the bar to execute mostly fast, aggressive vibrato and the occasional dip, as shown in measure 4 of verse 1, though Guy rarely—if ever—touches the bar today. In measure 7 of verse 1, measures 1, 5, 7, and 9 of verse 2, and measure 1 of verse 3, Guy repeats a tangy motif over the I, IV, and V chords that involves a one-step, double-string whammy bar bend and fierce vibrato that should be performed with the ring and pinky fingers, low to high. Have no fear about being too rambunctious or breaking strings by yanking up on the bar like you are ripping pull tabs off cold brews!



# GOING DOWN

## *Freddie King*

Chronologically, the third of the legendary “Kings of the blues,” Freddie King was arguably the most talented. In addition to being a virtuoso and one of the greatest trio guitarists of all time, he produced a career’s worth of original, classic instrumentals, along with as many exceptional vocal tunes. After his remarkably productive run of unparalleled blues creativity with King/Federal Records ended in 1966, he tread water with Atlantic/Cotillion until signing with Leon Russell’s Shelter Records in 1969. His first of three albums with Russell, *Getting Ready*, was recorded at the old Chess Studio in Chicago and released in 1971, featuring the Don Nix blues-rocker “Going Down.” The song signaled a distinct change of direction for the “Texas Cannonball,” one that would help him crossover to the rock audience that would sustain him until his untimely death in 1976 from alcohol-abuse complications. He was just 42 years old. Like B.B. and Albert, his influence and importance to electric blues and rock cannot be overstated.

## TONE

After playing a 1956 Les Paul Goldtop with P-90 pickups, and later, a 1963 Gibson ES-345, by the seventies, King had moved on to a cherry-red Gibson ES-355 with a Lyre vibrola (that he never used). In the studio, he may have been abusing the speakers of a Fender Twin, Super Reverb, or a Gibson Stereo CA79. In concert, he was seen and heard frying the tubes of a Fender Quad Reverb, with the volume and treble at 10 and the other EQ at 0. The combination of his plastic thumbpick, metal index-finger pick, as well as the varitone setting on his 355, produced a top end that could be near lethal. Photos from the era suggest he usually selected both humbuckers and had the varitone in the first, or “no cut,” position, resulting in a sound with both bite and depth. Be aware that having both pickups engaged allows for a variety of sounds by blending different volumes and tones. A 335 or similar semi-hollowbody set on the bridge ’bucker through a 50–100 watt tube combo with the “Freddie King settings” should approximate the sound on “Going Down.”

## TECHNIQUE

Though not notated, playing the chords with staccato 16th notes and all downstrokes in sync with the bass (Duck Dunn on the record) is recommended. And, while even a seasoned professional may find it exhausting and taxing on the strumming hand, keeping the power surging nonstop is worth the effort.

King possessed the ability to apply a brutal attack on his strings for breathtaking dynamics. His method included utilizing the metal fingerpick on his index like a claw by snapping *up* on the strings, though a heavy flat pick should produce a similar result. The fury with which he pummeled the strings with his left hand translated into aggressive bending and lightning-fast vibrato, intensified by shaking the strings, as well as the neck of his 355, with a vengeance.



# I AIN'T DRUNK

*Albert Collins*

The revered “Master of the Telecaster” experienced an arc to his career similar to Freddie King. Relative success with a string of instrumentals in the late fifties was followed by almost two decades of scuffling between small record companies, despite the enthusiastic support of Canned Heat’s Bob “Bear” Hite and pop singer Neil Diamond. Fortuitously, in 1978, Collins signed with Chicago’s Alligator Records, introducing him to a much larger audience, and this final, “third act” was his most productive and rewarding. “I Ain’t Drunk” appeared on *Cold Snap* (1983), his seventh release for the premier blues label featuring his old buddy, B-3 organist Jimmy McGriff, and was a contemporary take on the classic organ groups from back in the day.

## TONE

A 1961 Tele with a humbucking pickup in the neck position, cutting like an ice pick in conjunction with a 1972 Fender Quad Reverb (volume, treble, and middle on 10; reverb on 4; and bass on 0), is the razor-sharp sound heard on the recording and by audiences in concert. Rounding out the potentially deafening high frequencies was his practice of blending the ’bucker and the bridge position single-coil pickup, as well as his utilization of bare fingers for picking, plucking, and snapping the strings. His powerful creation was an instantly recognizable sound—steely bright, yet “squawking” with rich mid and upper overtones—that stood out from the multitude of other Tele players. Although referred to as the “cool sound,” it was actually more like fire and brimstone.

## TECHNIQUE

Like Albert King, Collins employed a unique altered tuning—essentially F minor (F–C–F–A<sup>♮</sup>–C–F, low to high)—to facilitate his distinct, personal style of playing. The tuning, combined with a capo, enabled Collins to play in open position at all times, with root octaves quickly available and the ability to easily access the major 3rd on string 3 by hammering on one fret above the capo.

“I Ain’t Drunk” contains a couple of Collins’ “cool” signature licks that may be performed in standard tuning, particularly if the index finger is used as a barre at fret 4. In measures 17–20, Gtr. 1 (Collins) plays a repetitive lick containing a tonality-defining dyad with a hammer-on that requires a challenging stretch in standard tuning. Anchor the ring finger at fret 4 of string 1 (“0” in tab) and hammer from fret 3 to fret 6 of string 3 with your index and pinky, respectively, plucking string 3 with the thumb and string 1 with the index finger.

In measure 1 of the outro-guitar solo, Collins executes one of his classic pull-off patterns. Barre strings 3–1 at fret 4 (“0” in tab) and, on beat 1, pull off on string 2 with the pinky and ring fingers. On beat 2, pull off with the ring finger. On beat 3, pull off with the pinky and ring fingers. In measure 17, again, barre strings 3–1 at fret 4 (“0” in tab) and pluck strings 3 and 1 simultaneously with the thumb and index finger, respectively. On string 1, access fret 3 with the ring finger and fret 5 with the pinky.



# I SMELL SMOKE

*Michael Burks*

Michael “Iron Man” Burks was one of those blazing entities who rarely come around. Like actual celestial bodies, they burn bright in the firmament and then disappear. Following his impressive indie debut in 1999, the seemingly indestructible, powerhouse performer signed with Chicago’s Alligator Records in 2001. *I Smell Smoke* was his second release for the premier blues label, and the title track was aptly named, as it emanated odiferous funk and molten heat. He would live to see only one more record release in his lifetime, resulting in a short but lasting legacy.

## TONE

The influence of Albert King loomed large in Burks’ playing, as well as his mellifluous vocals. Indeed, embracing the comparison, he was known for slinging a Gibson Flying V and his tone on “I Smell Smoke” has the “flute-like” sound in the upper register and sustain similar to King Albert. Contrary to most blues cats, Burks enthusiastically utilized a variety of gear to get his smokin’ tone. He favored muscular amps, and his rig during this period consisted of a custom Dumble, a Dr. Z Delta 88, and a Dr. Z Mazerati Sr., along with a pedalboard containing a Klon Centaur, a custom-made Teese Wheels of Fire wah, and a Boss delay. His settings tended to feature the bass and mids full up and the treble cut. Burks’ main guitar was an eighties Gibson Flying V (“The V”) with EMG 85 pickups and an SPC control, though he would also trade off to historic Les Pauls and a late-model Strat.

Gibson humbucking pickups (or hot replacements) in a solidbody guitar and a high-gain tube amp of 50 watts or more are required to begin building the “Iron Man” tone. In addition, a high-end, high-gain overdrive/distortion pedal like the Klon Centaur should enhance the natural guitar and amp sound, rather than coloring it. Boost the bass and midrange while leaving the treble low on the amp, and play full volume on the bridge pickup for a wilder “woman tone.”

## TECHNIQUE

Burks bends and vibratos with extreme passion, which wells up from his soul and explodes through his fingers. Whether on the B♭<sup>™</sup> at fret 18 of string 1 (measures 5–6 of the intro) or the B♭<sup>™</sup> at fret 15 of string 3 (measures 5 and 8 of verse 1), use the ring finger, backed by the middle and index. Besides offering increased strength and control, this approach will place your hand in an advantageous position to access with the index finger the critical A♭<sup>™</sup> *blues* note two frets below on either string. At the same time, observe the efficient hand position relative to pushing up the quarter-step bend from A♭<sup>™</sup> to the “true” blue note with the index finger in measure 4 of the intro and measure 8 of the guitar solo.



# I'M YOURS AND I'M HERS

*Johnny Winter*

The legend of the blindingly white guy who could play blindingly fast blues guitar germinated in Texas even before he was brought to New York and signed a record-setting contract with Columbia Records in 1968. *The Progressive Blues Experiment*, a tepid collection of (mostly) standards recorded in Austin before his discovery, was rush-released first, but his next album *Johnny Winter* was the paradigm changer, taking off with the original, amped-up country blues of “I’m Yours and I’m Hers.” In the seventies, following the addition of butt-kicking “*rock and roll!!*” into his steaming blues stew, Winter became the biggest arena rock star of the decade and still gigs to the delight of his legions of fans.

## TONE

Despite his ongoing flirtation with the headless Lazer guitar, Winter will always be known for his vintage reverse Firebirds, especially his iconic 1963 sunburst Firebird III. However, for his debut and a couple of years thereafter, he relied on a 1966 Fender XII solidbody electric with split single-coil pickups, similar to the Precision Bass, but refitted for six strings. A preferred amp was a pre-CBS Fender Super Reverb. He has always favored a bright, biting sound with the treble, mids and volume cranked, but with zero bass and the reverb around 4 or slightly above. Though skewed towards the higher frequencies, his sound is meaty, not thin, likely due to playing on both pickups, as opposed to the bridge pickup only.

Given the rarity of the Fender XII (the original issue was discontinued after 1969), Winter’s initial signature tone can be achieved with a Strat or Tele through a 40–50 watt tube amp with two 12-inch or four 10-inch speakers and adjusted to his settings. The middle pickup on the former axe or the middle selector position on the latter, plugged straight into the amp with the volume nearly pegged, should provide the desired whiny growl while retaining the “beef.”

## TECHNIQUE

Winter’s tribute to Robert Johnson, and specifically “Cross Road Blues,” contains the Texas guitar slinger playing a slashing slide part in open-A tuning (Gtr. 2) and a sinewy fretted part (Gtr. 1). Wear the slide on your pinky finger, like Winter and the prewar country bluesmen he idolized. He is partial to a homemade metal slide cut from a hi-hat stand (now available in a mass-produced version), but any brass or steel slide that fits snugly, yet comfortably, will suffice. Winter uses a combination of plastic thumbpick and his index and middle fingers for both parts, as well. When playing slide, muting unwanted string noise with both the left and the right hand is imperative. With the former, clamp the index, middle, and ring fingers together like a four-finger barre and drag them lightly over the strings, behind the slide, being careful not to press them down to the frets.

Gtr. 1 features numerous bends up and down the fingerboard and on all strings, as has always been his practice, but be aware that Winter consistently bends with his ring finger



(as does Clapton and others), instead of utilizing his pinky, backed by the other fingers. While it is a minor point of contention, some guitarists feel that compared with the pinky, the ring finger achieves a more robust sound, especially on strings 1–2. Nonetheless, the ring finger sometimes does require hand repositioning where the pinky would be more efficient. An exception clearly occurs in measure 7 of the guitar solo, however, where the B note on string 2 should be bent with the ring finger, backed by the middle and index, while the pinky accesses the E on string 1.



# IT HURT SO BAD

*Susan Tedeschi*

Though the title may have meant to imply her resolve and artistic indestructibility, on *Just Won't Burn* (1998), Boston native Susan Tedeschi sparked, smoldered, and flat-out seared an unsuspecting blues world with incendiary vocals and raw passion unheard since Janis Joplin. The album went gold and hit #2 on the Top Blues Albums chart. A fine, tasteful if modest player in her own right, Tedeschi often deferred to her young, firebrand lead guitarist, Sean Costello, who is featured and showed hip R&B chops on “It Hurt So Bad.”

## TONE

Costello was known for his 1953 Gibson Gold Top with P-90 pickups and “wrap-tail” bridge, as well as a 1997 LP Gold Top R6 reissue. Anyone who thinks humbuckers, either P.A.F. or patent, are the only way to go needs to play an LP or ES-330 with P-90s! Bite, gobs of tone, and power! Costello used a variety of Fender combo amps, including a blackface Deluxe Reverb, a blackface Vibrolux, and a blackface Pro Reverb, and he achieved his “syrupey” tone the old-fashioned way—plugging straight into the amp.

As opposed to other guitar/pickup combinations, there is no reasonable facsimile for a P-90. In addition to various LP models and the 330, P-90 powered SGs and Epiphones are available too, and could go straight into a 20–50 watt tube combo. With the neck pickup (or both) on, set the treble at 6, mid at 4, bass at 5, reverb at 4, and control volume from the guitar.

## TECHNIQUE

One of the cool parts of this eight-bar R&B ballad “It Hurt So Bad” is the chord melody and harmonized fills performed by Costello in the verses and guitar solo. The signature 3rds motif in measure 1 of the intro and measure 7 of the verse should be played with the middle and index fingers for the span of one fret, and with the ring and index fingers for the span of two frets. The fills embellishing the A7 and E7 changes are typical of the genre and easily accessed by barring with the index finger at frets 7 and 9, respectively, and hammering on with the ring finger.

The guitar solo, which actually begins in measure 8 of the third verse, is an R&B tour de force of choice blues licks, 3rds, and 6ths by Costello. A veritable textbook for guitarists, it would be wise to study and analyze this solo measure by measure. Dig how he begins by engaging in dynamic “call and response” via single-note lines from the A composite blues scale, plus hammered 3rds and sliding 6ths in an embarrassment of melodic and harmonic riches. Measures 4–5 are especially brilliant, as he seamlessly and dramatically connects the sweet, singing notes in measure 4 to the gritty blues “train whistle” in measure 5. Play the former by starting with a combination of the index and ring fingers until beat 3. Use the index finger for the B note at fret 7 of string 1 and the pinky for the A note at fret 10 of string 2. This fingering will place the hand in an advantageous position for an efficient transition to the G-note bend at fret 8 of string 2



(the index finger remains on the B note). After building a head of steam, Costello hits his climax in measure 7, where throbbing 6ths at fret 17 imply A7 to D9, fingered with the middle and index and middle and ring, respectively.



# LAUNDROMAT

## *Rory Gallagher*

Like his fellow countryman Van Morrison, Rory Gallagher was a “tortured” Irish soul drawn naturally to the blues. A supremely gifted instrumentalist, singer, and songwriter, he first displayed his talents, including on alto sax and harmonica, in the blues-rock and jazzy power trio Taste from 1966–70. He released his self-titled solo debut in 1971. Save for a cover of Muddy’s “Gypsy Woman,” the album contained all originals, including “Laundromat,” and Gallagher would go on to have a long, productive, and much-admired recording and performing career. Tragically, he died in 1995 from complications following a liver transplant.

## TONE

Although many famed blues guitarists have been identified with one specific guitar model, Gallagher played one *specific guitar* since 1963, when he purchased a 1961 sunburst Fender Strat with rosewood fingerboard, reportedly the first one to arrive in Ireland. The Strat would be his pride and joy till the end of his life and was only out of his hands for a short period, when it was stolen and later found in a rainy ditch. Over time, it would acquire great character through severe finish wear while undergoing hardware replacements, including the pickups. In the early ’70s, he used it to overheat the tubes in a VOX AC-30 Top Boost amp with the help of a Dallas Rangemaster Treble Booster pedal—the same kind employed by Eric Clapton on the “Beano” Bluesbreakers album. Videos from the era show Gallagher playing the signature riffs and comp chords on the bridge pickup and the solo on the neck pickup. On the studio recording, however, it sounds like he remains on the bridge pickup, but steps on the Rangemaster for some extra “buzz.” His amp settings sound mostly flat, with the bass cut. In 2011, Gallagher’s brother, Donal, allowed Joe Bonamassa to play the Strat for two nights at the London Hammersmith Apollo.

## TECHNIQUE

The signature riff is a unique, creative take on the boogie beat and cunningly simple. The “trick” is to fret carefully in order to include the open strings. This requires observing when to use just the tip of the index and ring fingers (beats 2–3 in measure 1 of the intro) and when to barre with the index finger (measure 4; at fret 5, combined with pulling down a quarter step) or the ring finger (measure 2; at fret 7).

Measures 9–12 of the guitar solo contain a surprising sequence for a blues tune; it’s startling to hear on the recording, as if a second guitarist has suddenly entered the picture to play harmony with Gallagher, though actually easy to reproduce. Use only the index finger to play the A Mixolydian mode notes on string 5 in conjunction with the open fifth string, hammering from C<sup>♮</sup> to D with the middle finger in measure 11 and from D to E with the ring finger in measure 12.



# LAUNDROMAT BLUES

*Albert King*

King Albert was the “King String Bender” and arguably the most influential electric blues guitarist in the sixties following his signing with Stax Records in 1966, with Jimi Hendrix, Mike Bloomfield, Eric Clapton, and Stevie Ray Vaughan being some of his most famous acolytes. “Laundromat Blues” is one of eleven classic tracks on the epochal *Born Under a Bad Sign* (1967) that changed the game forever. Backed by Booker T. & the MG’s, the magical and near-mythical combination of the funky, soulful Stax house band and the big string-strangler established the benchmark for contemporary blues guitar and is just as vital today as it was over 40 years ago. When King died of a heart attack in 1992, an irreplaceable giant of postwar blues left a huge void in the firmament. As Joe Walsh memorably said, “Albert King could blow away most contemporary guitarists with his standby switch on.”

## TONE

Virtually every great blues guitarist—from B.B. King, with his semi-hollow ES-355s (“Lucille”), to SRV, with his pre-CBS Strats—has wielded an iconic model. To go with his extra-large size and outsized personality, Albert King swung perhaps the most attention-getting axe of all: a 1958 Gibson Flying V that he supposedly bought new. Though known for playing a 1967 solid-state Acoustic 260 bass head on top of a 261 cabinet with two 15-inch Altec speakers in the late sixties and seventies, King likely recorded “Laundromat Blues” and other singles from that era through a 1960–64, 40-watt, brown Tolex, brownface Fender Concert amp with four 10-inch speakers that was owned by the Stax studio.

Be aware that significant elements of his sound came from his idiosyncratic tuning (see Technique) and from picking with his bare thumb. Nonetheless, playing a solidbody, dual-humbucker Gibson with both pickups on and their volumes around 4 or 5, the tone on the neck pickup wide open, and the tone on the bridge pickup rolled off, would be a start. A 40–50 watt tube combo with two 12-inch, or better yet, four 10-inch speakers, with the volume wide open, the treble at 5, middle at 4, bass at 6, and little or no reverb, should complete the A.K. alchemy.

## TECHNIQUE

Questions about Albert King’s tuning continue long after his passing. Steve Cropper surreptitiously observed it in the studio as being, low to high, C–B–E–F<sup>♯</sup>–B–E. In 1989, luthier Dan Erlewine noted it as C–F–C–F–A–D, strung with .050, .038, .028, .024w, .012, and .009 strings. This writer was told by Little Jimmie King, who backed Big Albert for four years, that the tuning was “F,” apparently lending credence to the Erlewine discovery. However, based on evidence from numerous live performance videos, we at Hal Leonard believe it to be B–E–B–E–G<sup>♯</sup>–C<sup>♯</sup>, which is a variation of open-G tuning (D–G–D–G–B–D) tuned down one-and-a-half steps, but with string 1 starting at standard pitch (E) before being detuned. Though it is not necessary to duplicate his tuning to play like King, you should be aware that the decrease in string tension made string bending



easier for the “Velvet Bulldozer,” whether he needed it or not. In addition, due to his playing a right-handed V upside down, he pulled down rather than pushing up to achieve his multi-step bends and shimmying vibrato.

The double-string bends in measures 1–3 and 5 of the guitar solo are signature licks of the big fellow and may best be executed by us mere mortals by catching both strings under the ring finger, backed by the middle and index, and pushing up.



# LONG DISTANCE BLUES

*Joe Bonamassa*

To describe Joe Bonamassa as a “child prodigy” is like calling Michael Jordan a “basketball player”; the faint praise diminishes them. Bonamassa was learning Stevie Ray Vaughan licks at 7, was tutored by virtuoso Danny Gatton at 11, and by 14, was in a band called Bloodlines with Berry Oakley Jr, Erin Davis (son of Miles), and Waylon Krieger (son of Robby). “Long Distance Blues,” from *Blues Deluxe*, his third solo release with a varied selection of mostly covers, shows his unabashed and unapologetic admiration for British blues and Jeff Beck in particular. “When I heard Rod Stewart and the Jeff Beck Group singing ‘Let Me Love You, Baby’ [from *Truth*], it changed my life. I knew exactly what I wanted to do,” the guitarist enthuses. Bonamassa has gone on to ignore the “blues police” and play the blues *his* way, with an explosive combination of energy and deep, blues emotion.

## TONE

Bonomassa has earned the honor of having his name added to the list of loyal, illustrious Les Paul players with signature models. However, on “Long Distance Blues,” he appears to be using an ES-335 through two different amps and a Fender reverb tank: likely a Budda Superdrive 30 for the “clean” intro and verses and a Marshall Silver Jubilee 2555 blended with the Budda for the hair-singeing guitar solo. The Budda’s EQ settings appear to be around 5 with the volume up and his guitar volume down on the bridge humbucker for a noticeable dollop of natural distortion, while the Marshall settings tend to be high treble, moderate midrange, and heavy bass, also with the volume slanted towards the upper end and rolled up from the guitar for maximum dynamic effect.

Curiously, when Bonamassa cranks his axe through the Marshall, he sounds an awful lot like Clapton on the “Beano” Bluesbreakers album. Consequently, a ’bucker-powered Gibson on the bridge pickup through a Fender Deluxe Reverb or similar small tube combo with the volume at 8, treble at 4–5, the bass up, and reverb on 4 for the clean sound and a 45-watt Marshall combo set like the Jubilee for the solo, could do the trick. Or, a perfectly acceptable sound can be achieved with one amp, perhaps a Bassman or Twin, driven by a real tube stompbox like a Kingsley Jester, BK Tube Driver, Effectrode Tube Drive or an old Ibanez Tube King.

## TECHNIQUE

Bonomassa reveals no surprises in his choice of scales in the guitar solo, relying on the ubiquitous minor pentatonic in G. In addition to superior chops and impeccable phrasing, his choice of scale positions lend distinction, as well. In measure 5, over the IV (C) chord, he pummels probably the least used position (at fret 12). Try it with the pinky and middle fingers on frets 15 and 13 of string 1, respectively, and the pinky and index fingers on frets 15 and 12 of string 2, respectively. Observe that the same, repetitive four-note pattern could be more easily accessed around fret 8 of string 1, with the ring and index fingers at frets 10 and 8, respectively, and, on string 2, with the pinky and index fingers at frets 11 and 8, respectively.



The blistering G7 triple stop over the IV chord in measure 67 should be played, low to high, with the index, ring and middle fingers, while the thirty-second notes are ripped with blurred alternate down- and upstrokes.



# MAMA TALK TO YOUR DAUGHTER

*Robben Ford*

Robben Ford's journey to the "real" blues was circuitous, with the alto saxophone being his first instrument, followed by the guitar and concurrent with an interest in jazz and the blues he heard in the '60s. Productive time spent in blues, jazz, and fusion groups would finally lead to *Talk to Your Daughter*, a full-fledged blues album of mostly classic covers featuring his simultaneously sophisticated and passionate guitar playing, along with his melodious blues vocals. The J.B. Lenoir title track swings like mad and is regularly lauded as a benchmark for sumptuous, silky-smooth tone.

## TONE

Ford has utilized a number of very different guitars over the years and, like other great masters of the silver strings, tends to sound the same on each, especially from the '80s forward. In 1988, he was seen playing a custom Sakashta Noupaul guitar with humbuckers live, but word is that he played a variety of Fenders on the Grammy-nominated *Talk to Your Daughter* album, and the title track certainly sounds like a single-coil bridge pickup. His later love affair with a certain 1960 Telecaster would seem to support the theory. Legendary boutique amp builder Paul Rivera claims Ford used one of his custom Rivera M-100 amps with four 10-inch speakers on "Talk to Your Daughter," not the 1982 Dumble (#102) Ford was favoring at that moment and continued to use thereafter. There was a time after the recording when Ford was fond of using a Hermida Technology Zendrive Boost, a TC Electronics 2290 Delay, and a Lexicon reverb. More recently, he has greatly simplified his set-up and has been playing rental Twins on the road.

Without resorting to the cliché that it's "all in the fingers"—though his employment of bare right-hand fingers does contribute to the warmth of his tone—quality, single-coil Fender guitars or Gibson guitars with classic P-90 pickups is the place to start for the Robben Ford mojo. His hallmark is a fat, open sound with little-to-no obvious compression, and he has stated that a Twin would be his second choice after the Dumble. Hence, a muscular, 80–100 watt tube amp with the master volume at 5 or above (and the gain channels, if available, set low), treble at 6, midrange at 4, bass at 6, and reverb at 5 will provide a big, rich tone with a hint of natural harmonic distortion from the power tubes, rather than from the preamp. A solidbody guitar with the selector on the single-coil bridge pickup and the volume at 8, plus a quality overdrive/distortion box such as the Zendrive, adjusted accordingly, should supply the desired polished sustain.

## TECHNIQUE

Ford swings with exquisite precision, and the primary goal while performing the fills and guitar solo in "Talk to Your Daughter" should be the same. The repetitive, descending double-stop pattern in measures 13–15 is a blues classic that adds a welcome dash of harmony, as well as momentum, to the I (G) chord. Use the ring/middle (low to high), the index as a small barre, and the middle/index (low to high). A characteristic of great blues and blues-influenced guitarists is the way they interpret clichés to make them fresh and



expressive. Following the double stops, Ford leads into verse 1 with a classic “Albert King box” lick (measure 16) at moderate volume and with a light touch, embellished handsomely with two quick hammer-ons to the root (G) note. Gliss back and forth between F and G on string 2 with the index finger, hitting the D note on string 3 with the middle finger and hammering with gusto from F to G with the index and ring fingers. Consequently, the ring finger is employed to sustain and vibrato the root for three long, sinuous beats in measure 1 of verse 1, demonstrating consummate fluidity. In measures 7–9 of the second verse, Ford demonstrates the power of dynamics by digging in hard with his left hand and with the pick. In measure 7, bend the C note on string 3 a full step to D with the ring finger, backed by the middle and index fingers, and allow it to grind against the F, which is accessed by the pinky. With haste, bend the C note a half step with the already-engaged ring finger. In measures 8–9, continue down the root position of the G minor pentatonic scale with a combination of the index and ring fingers, resolving to the root (D) note at fret 17 of string 5 with the ring finger.



# NO, NO BABY

## *Son Seals*

Following the unprecedented blues revival in the sixties, a musical “hangover” of sorts occurred in the blues world in the early seventies. Fortunately for fans, in 1976, former Albert King drummer and contemporary Chicago blues guitarist Son “Bad Axe” Seals broke free from the torpor with the blazing *Midnight Son*. His second release, the album drives hard with a kicking horn section adding to Son’s aggressive, staccato attack and his chesty, growling vocals. “No, No Baby” is one of nine originals and a hefty chunk of funk, with syncopation intensified by dramatic stop-time.

## TONE

Though Seals is shown with a thin Japanese hollowbody guitar on the album cover, a 1967–73 semi-hollow Guild Starfire V with humbucking pickups through a 1955–60 tweed 4x10 Fender Bassman were the expressive musical tools of his sound. The resultant “barroom” tone is one of the great signature sounds of the blues: thick and harmonically rich, with a fierce roar to match his voice.

Though acknowledged by the cognoscenti as perhaps the ultimate blues guitar amp, a vintage Bassman or reissue can be quite pricey. Some alternatives could be a 40-watt Fender Blues Deluxe reissue, a 12-watt Fender ’57 Deluxe reissue, or a similar tweed-style amp from other manufacturers. Be aware that vintage 40-watt blackface Super Reverbs with four 10-inch speakers have much different circuitry, and even when cranked, will not sound like a Bassman or other classic tweed amps.

A Gibson ES-335 will suffice as a stand-in for a Starfire and is, in fact, what Seals later played. Use both pickups or just the bridge pickup, with the amp “dimed” on volume, treble, midrange (if available), and bass (no reverb, and definitely no stompboxes, please!). Control the amount of drive and volume from the guitar.

## TECHNIQUE

The “secret” to playing like Seals may be answered in one sentence: Pick virtually every note hard, with mostly downstrokes.



# RECONSIDER BABY

*Eric Clapton*

Clapton's fans on the London blues scene in 1965 were so worshipful during his tenure with John Mayall's Bluesbreakers that "Clapton is God" was seen scrawled on an Underground station wall. But, despite being hailed as a bluesman of uncommon ability and artistic expression, he wavered in the succeeding decades between being the "man of the blues," in Chuck Berry's memorable accolade, and the glamorous rock guitar hero. Indeed, not until 1994 did he finally commit to recording *From the Cradle*, a true blues album consisting of accurate reproductions of classics near and dear to his heart. "Reconsider, Baby," as made famous by Lowell Fulson in 1953, is faithful to a fault to the original, save for the solos by old "Slowhand," which are delivered with both respect and additional energy.

## TONE

Clapton reportedly used as many as 50 guitars to record *From the Cradle*, with an early-sixties ES-335 crackling through a modified 1957 tweed Fender Twin to provide the vintage vibe for "Reconsider, Baby." Though not the big, "woody" tone that Lowell Fulson achieved with his fat, hollow Gibson ES-5, Clapton's tone is redolent in natural overtones nonetheless.

Any quality semi-hollow such as an ES-335 or Epiphone Riviera, or a thin hollowbody guitar like a Gibson ES-330 or an Epiphone Casino set on the bridge pickup and run through a tweed Fender with the treble at 7 and bass boosted, will work just dandy. A budget alternative would be a good tube amp of 20–50 watts with a TS-7, TS-8, or TS-9 Tube Screamer.

## TECHNIQUE

In measures 3–5 of the intro, execute the classic, signature glisses with the index finger. In measure 9, play the B<sup>♮</sup>/E dyad with the ring and pinky fingers in order to leave your hand in an advantageous location to continue riffing in the root position of the blues scale with the addition of the major 3rd (B) from the Mixolydian mode (fret 4 of string 3 and fret 2 of string 5). Access the B note on string 3 by glissing into it from B<sup>♮</sup> (the flat 3rd) with the index finger, using the same approach in the verses and guitar solo.

Ultimately, the "cream" of Clapton is his phrasing, the most esoteric element of soloing to teach, worthy of a book or more unto itself. However, try taking a deep breath before each lick and then let it out as you play. Pause as you take your next breath and repeat the process. Yes, it does make it difficult to do on the longer lines, but it is recommended in order to get the proper flow of notes.



# RIGHT NEXT DOOR

*Robert Cray*

Though Stevie Ray Vaughan rightfully receives the lion's share of the credit for initiating the second "blues revival" in the eighties, blues and soul man Robert Cray deserves acknowledgment, too. His fifth studio album, *Strong Persuader*, went double platinum and pushed his crossover appeal over the top. "Right Next Door," totally emblematic of his style, is a unique combination of classy rhythm guitar and a succinct solo, with the underlying depth of the blues supporting Cray's favorite lyric content, the illicit affair.

## TONE

The surprise is not that Cray is a "Strat man," but that he has created, absent any outboard effects, his own "clean" signature sound, emphasizing his exceptionally expressive and dynamic left and right hand touch in a manner somewhat reminiscent of Mark Knopfler in early Dire Straits. The owner of a stable of Leo Fender's proudest achievement, he plays a '57 sunburst Strat (maple board, of course) strung with hefty .011, .013, .018, .028, .036, and .046 gauge strings, with the selector switch set in the notch between the neck and middle pickups.

A Fender Super Reverb and Twin Reverb in tandem, with the volume at 5, treble at 10, midrange at 10, bass at 4, and reverb on 3, and the guitar volume at 7–8, produces his refined tone. While a 40–100 watt Fender tube combo should be the first choice, another, comparable brand will work with a Strat.

## TECHNIQUE

Leave it to the intelligent and knowledgeable Cray to know a hip chord like the Cm11 in the intro. Though it may be a literal stretch to access, it sets the tune's ambience and is absolutely required in the performance. Barre across fret 1 with the index finger and apply the middle, ring, and pinky fingers, low to high. Be aware how his sophisticated rhythm guitar playing is the heart and soul of the song, predicated on a variety of techniques, including left- and right-hand muting and subtly propulsive strumming that incorporates syncopated down- and upstrokes, as well as delicate broken chords in the pre-chorus. Cray keeps his right-hand fingers lightly clenched as his hand floats above the pick guard, resulting in snappy pick strokes.

Dig the "squawky" tone in the guitar solo, achieved by "red lining" the Strat volume, and also note how Cray finds a home in the upper extension of the C minor pentatonic scale, affectionately known as the "Albert King box." Execute the classic one-step bends on string 1 with the ring finger, backed by the middle and index.



# RIGHT PLACE, WRONG TIME

## *Otis Rush*

Otis Rush was the first of the three West Side blues legends to record. With all due respect to Magic Sam and Buddy Guy, Rush is, at least marginally, the most soulful and subtle guitarist of the three, with a devastating vibrato. Due to various reasons, including his occasional reluctance to compose new material, his recording career has unfortunate gaps. “Right Place, Wrong Time” is the title track from one of his best, but least known albums, capturing him at his peak in 1971. It was not released until 1976, however, due to questionable decisions beyond his control. His influence on Eric Clapton and Stevie Ray Vaughan, among many other illustrious followers, is inestimable. Vaughan named his backing band Double Trouble after one of Rush’s most famous songs.

## TONE

Perhaps influenced by Ike Turner, Rush recorded his classic Cobra Records songs in 1956 with a sunburst Strat, and over the years, he has mostly gone back and forth between the ubiquitous Fender flagship guitar and a Gibson ES-345. But there was a period from the late sixties into the seventies when he shouldered a 1964–69 semi-hollow Epiphone Riviera with the mini-humbuckers that would later appear on the Les Paul Deluxe. Playing on both pickups, Rush is likely plugged into a Fender combo amp, as supplied by the recording studio, at moderate volume.

A Gibson ES-335, Guild Starfire, or even a reissue Epiphone Riviera through a 50-watt tube combo will approximate the sought-after tone. Basically, set the amp controls flat with just a touch of gain if the amp features a master volume, and adjust the volume pots on the guitar as needed.

## TECHNIQUE

Playing upside down and backwards on a right-handed guitar with bare fingers like Albert King has contributed to the reverence guitarists have for his sinuous bending, slinky vibrato, and impassioned vocal phrasing. To perform the horn part in the intro with one guitar, play the octaves on strings 6 and 4 and 5 and 3 with the index and ring fingers, low to high; for the octaves on strings 4 and 2, utilize the ring and pinky fingers.

Rush does much of his good work soloing in the “Albert King box,” or upper extension of the A minor pentatonic scale, with the addition of the major-key-defining major 3rd (Câ™™). He develops considerable torque by pulling *down* on string 1 with his ring finger, backed by the middle and index. Of course, for us conventionally fretting pickers, pushing *up* is the answer. But we, too, should always back up bending fingers for maximum strength, control, and accuracy.

In measures 6–8 of verse 3, Rhy. Fill 1 is played by rhythm guitarist Fred Burton, not Rush. Nonetheless, it is a dandy and should be learned and stored for future use when moving from the IV chord (measure 6) to the I chord (measures 7–8) in any 12-bar major-key blues. In measure 6, access the D9 chord in the usual way: with the middle, index, and a ring-finger barre, low to high. Next, barre strings 4–3 at fret 5 with the index finger



and hammer the A note on fret 7 with the ring finger. In measure 7, play the A9 chord, low to high, with the index, ring, middle, and pinky fingers. Execute the gliss that crosses the bar line of measures 7–8 with the index finger.



# SATISFY SUSIE

*Lonnie Mack*

It is a great injustice that Lonnie Mack is not in the Rock and Roll Hall of Fame.

Acknowledged as the first blues-rock guitar hero with his hit instrumental version of Chuck Berry's "Memphis" in 1963, he was scorching his strings and backing James Brown and Freddie King while his British counterparts were still learning from records. Following a long fallow period directly instigated by the British Invasion, he had a second act, thanks, in part, to Stevie Ray Vaughan, resulting in a contract with Alligator Records. The first album on the Chicago blues label, *Strike Like Lightning* (1986), features both mentor and prize protégé duking it out, including on the heart-pounding "Satisfy Susie."

## TONE

Along with Albert King, Mack is the most prominent guitarist known for flaunting an original Gibson Flying V. He acquired his #007 in 1958, when he was 16, and had his local music store install a Bigsby vibrato. Due to his extensive use of the unit on his 1963 album, *The Wham of That Memphis Man*, it became known as the "whammy bar" among guitarists. Mack played the V through a vintage, tube Magnatone 280 amp containing a true vibrato circuit for a unique sound inspired by Robert Ward of the Ohio Untouchables. In later years, Mack would use a Roland Jazz Chorus 120 to achieve a facsimile of his signature swirling effect. In lieu of the JC, a Boss VB-2, Diamond Vibrato, or Fulltone Deja2 stompbox will work well. To get his whip-like vibrato, however, the whammy bar is a real necessity, making any solidbody Gibson, PRS, or similar guitar with 'buckers and a bar a consideration. Play on the bridge pickup, with the guitar volume cranked and the amp in "disturbing the neighbors" range.

## TECHNIQUE

*(See editor's note about capoing at fret 1 in standard tuning to play along in the recorded key of F.)*

In the guitar solo, Mack (Gtr. 1) flashes a few of his classic moves based around fast, repetitive patterns. Measures 1–3 contain his patented "Albert King box" riff, begun by quickly bending the A to B with the ring finger, backed by the middle and index, releasing the bend, playing the G with the index, followed by the E on string 2 with the ring finger and string 2 open. Except for the release back to A, all notes are picked and the entire riff must be attacked with ferocity.

Measures 8–9 show his cool use of the open first string in a stinging fashion. In measure 8, use an upstroke on string 1 (open) and gliss from D to E on string 2 with the ring finger. In measure 9, again, hit string 1 (open) with an upstroke and gliss from A to B on string 3 with the index finger.

A turbo-charged version of a similar riff, popularized by Chuck Berry through Charlie Christian, flies off Mack's fingers in measures 13–16. Pick down and bend the D to E with the pinky, backed by the ring, middle, and index. Though it may seem counterintuitive to pick upward for the E on string 1, it has the advantage of bringing the hand back into



position to start anew on string 4, while also injecting a subtle degree of swing.

Saving his “heavy artillery” for the high point of his solo, Mack remains in the root-octave position of the E minor pentatonic scale and alternates gritty dyads with the open first string. Employ the index as a small barre for both sets of strings and try picking the dyads with a downstroke and string 1 with an upstroke.



# SHELTER ME

*Tab Benoit*

Tab Benoit once told this author that if he was a guitar teacher, he would not allow his beginning students to touch the neck with their fretting hand for six months, but to just work on strumming with the right hand, as he believes the guitar to be like a “drum,” first and foremost. The underappreciated Baton Rouge native, who is an expert drummer, learned his blues the old-fashioned way: at the feet of Louisiana legends Tabby Thomas, Raful Neal, and Henry Gray. *Power of the Pontchartrain* finds the top Cajun trio guitarist backed by the funky “gumbo” served up by the Louisiana group LeRoux, though his skills shine most brightly on “Shelter Me,” essentially a trio tune with minimal overdubbing in the choruses.

## STONE

As iconoclastic in his choice of axes as in his highly rhythmic, swampy blues, Benoit has favored 1972 semi-hollow Fender Tele Deluxe thinline guitars featuring two humbucking pickups, strung with a custom set of .011s, including a heftier low E. By 2007, he was using two custom-built, signature Category 5 combo amps: a Voice of the Wetlands 45 with four 10-inch speakers and a Voice of the Wetlands 90 with two 12-inch speakers, built to sound like a blackface Super Reverb and Twin Reverb, respectively. He plays on the neck pickup throughout the song, with the amps adjusted for moderate overdrive.

## TECHNIQUE

Similar to Rory Gallagher’s “Laundromat,” Benoit incorporates the open fifth string in harmony with a fretted note on string 4, as seen in measures 2–3 of the intro, throughout verse 1, and in measures 1, 3, 12–14 of the first guitar solo. Use the ring finger for the A notes at fret 7 of string 4 while simultaneously strumming string 5.

Measures 1–4 of the second guitar solo contain a tangy, repetitive double-stop pattern that creates a memorable entrance with taut musical tension. Play the G/E dyad with the middle and index fingers, low to high, and hammer to the A with the ring finger. In measure 15, barre strings 2–1 with the index finger and hold the bend on string 3 with the ring finger, backed by the middle, so it rings out beseechingly.



# STILL RAININ’

*Jonny Lang*

Jonny Lang was the torch bearer for the spate of young kids who materialized in the ’90s with startling blues chops and authentic expression far beyond their years. He was all of 16 years old in 1997, when *Lie to Me* revealed him to have a voice like Otis Redding and serious guitar-slinger technique. A year later, *Wander This World*, featuring the heavy blues-rocking “Still Rainin’,” confirmed the hype was real. Conversion to Christianity in 2000 resulted in his music embracing religious themes. *Fight for My Soul* (2013), his first new release in seven years, contains his turn towards classic-sounding, original R&B and soul music.

## STONE

Lang began playing a Strat in the beginning of his pro career, but hearing Albert Collins and Tab Benoit led him to a Tele—specifically, a 1972 Deluxe thinline with humbuckers. He quickly advanced to a custom Benedict Tele Deluxe copy with a Gibson P-90 inserted between the two ’buckers, followed by a Fender Custom Shop version with similar specs, heard on “Still Rainin’.” Live, he was using a Fender Vibro-King amp.

In place of the investment required for a Jonny Lang Custom Shop Tele Deluxe and a 60-watt, 3x10 Vibro-King, play any vintage Tele Deluxe floored on the double-coil bridge pickup through a vintage or reissue blackface Fender Deluxe Reverb. Set the treble at 7, middle at 4, bass at 4, and reverb at 4, with the level on an Ibanez Tube Screamer cranked and drive adjusted appropriately to replicate the desired crunch.

## TECHNIQUE

Be aware that Lang executes his signature, vigorous vibrato with his ring finger (backed by the middle) by removing his thumb from from the edge of the fingerboard and shaking his whole hand from the elbow, perpendicular to the neck à la Stevie Ray Vaughan, as first encountered in measures 5–6 of the intro.

In the intro, Rhy. Fig. 1 (Gtr. 1) is classic power-chord hard rock. In order to have the left hand in an advantageous position for the hip fill in measure 7, and to just plain *look* cool, use the thumb to play the bass notes on the F, A<sup>♮</sup>, and B<sup>♮</sup> chords. Access the notes on strings 5–4 with the ring and pinky fingers, respectively. For the fill, hammer from B<sup>♮</sup> to C<sup>♮</sup> (B natural) with the index and middle fingers, utilizing the pinky for the A<sup>♮</sup> and the ring finger for the F.

In measure 7 of the guitar solo, Lang (Gtr. 3) climaxes his short but searing improvisation with a fat triple stop that roars. Bend the B<sup>♮</sup> at fret 15 with the ring finger, backed by the middle and index, and allow it to sustain. Barre the A<sup>♮</sup>/E<sup>♮</sup> notes at fret 16 with the pinky.

In measures 5–7 of the interlude, Lang (Gtr. 2) takes a page from the Jimi Hendrix playbook for a rich dollop of harmony. Barre at fret 10 with the index finger for the F major triad and at fret 8 for the E<sup>♮</sup> major triad, hammering onto the 3rds at frets 12 and 10, respectively.



# STROLLIN' WITH BONES

## *T-Bone Walker*

He was neither the first to play electric guitar nor even the first to play electric blues guitar, but Aaron “T-Bone” Walker was the first to grasp the potential of amplified strings for expressing the emotional power of the blues. In the process, he created many enduring classics well beyond his signature composition, “(Call It) Stormy Monday” (1947). Later in the same watershed year, he recorded the landmark swinging shuffle “Strollin’ with Bone” (note the original spelling). As the inarguable “Father of Electric Blues,” his importance cannot be exaggerated. He died of pneumonia in 1976 at the age of 64.

## TONE

As befitted his suave, sophisticated demeanor and music, Walker favored the classier Gibson ES-250 with one non-adjustable bar pickup early on, as opposed to the ES-150 popularized by his electric jazz guitar counterpart, Charlie Christian. Photos from the period show him with a first-generation 1939 model, which he appears to flaunt until the early fifties, when he is seen with a Gibson ES-5 equipped with a trio of P-90 pickups. Walker likely played through a matching 20-watt Gibson EH-185 amp with one 12-inch speaker.

A hollow acoustic-electric such as the thin ES-330 or Epiphone Casino, or a deeper-body ES-125, ES-225, or ES-175 with P-90 pickups, is recommended to approach Walker’s warm, woody tone with an edge. A moderately-powered Fender tweed or similar-sounding amp will deliver the goods if played at a moderate volume with flat-tone EQ, though the ever-versatile blackface Fender Deluxe Reverb will also suffice in a pinch.

## TECHNIQUE

Note from photos and videos how Walker held his guitar out from his body in an unusual position, parallel to the floor, and swept across the strings with his right hand in an outward motion. Since this technique required him to bend his left wrist at a severe angle, inviting carpal tunnel syndrome, it is to be discouraged.

Far and away the greatest lesson to derive from “Strollin’ with Bones” is the tremendous sense of swing and peerless phrasing involving dynamic rests. In addition, it features a number of choice T-Bone licks that have—and should continue to have—wide application. In measures 5–7 of rehearsal letter E, note the repetitive, tension-inducing four-note pattern in the root position of the B<sup>♮</sup> blue scale, where the D<sup>♮</sup> note at fret 9 should be bent a quarter step (to the “true blue note”) with the pinky. Barre the subsequent B<sup>♮</sup> and F notes at fret 6 of strings 2–1 with the index finger, picking down-up-up.

Measures 5–9 of rehearsal letter F contain the classic T-Bone lick, most famously appropriated by Chuck Berry: the syncopated unison bend on the 5th of the I chord. Anchor the index finger on the second-string F, bending the third-string E<sup>♮</sup> one whole step with the ring finger, backed by the middle finger.



Another classic repetitive blues lick is found in measures 6–7 of rehearsal letter H, where strings 2–1 are barred at fret 6 by the index finger, and string 3 is bent a half step at fret 8 with the ring finger, backed by the middle finger. Pick, from low to high, down-down-up.

Scintillating dissonant blues harmony occurs in measures 5–7 of rehearsal letter I: the half-step bend of two of the three notes of the implied B<sup>♮</sup>dim7 chord. Utilize the following fingers, from low to high: middle, index, and ring. Maintain pressure on the D<sup>♮</sup> note on string 1 while simultaneously bending the E and G notes on strings 3–2 with the middle and index fingers, respectively.



# SWEET SIXTEEN

*B.B. King*

The “King of the Blues” is a designation he modestly rejects, taking it more as a play on his last name than fact. Nonetheless, Riley “B.B.” King is, hands down, the most influential postwar electric blues guitarist ever, with his sensuous bends and vibrato creeping into the technique of rock, jazz, and country guitar players. Originally recorded in 1960 as a two-sided single, this epic version of “Sweet Sixteen” was recorded for *L.A. Midnight* in 1972 and also appears on the 1983 compilation *Why I Sing the Blues*. A few years into his crossover success, the song shows the King easily retaining his crown, as he stretches out with a devastating performance that is second to none. Now 88 years old, he shows no sign of slowing down.

## TONE

Though there have been many “Lucilles” since the late forties, the Gibson ES-355 has come to be regarded as the iconic “lady” and true love of his life. A 1966-67 ES-355 TD/SV (thin, double pickup/stereo, varitone) model through a blackface Fender Twin was all King needed to create the sweet, singing sound for which he is renowned. Typically, he adjusted his guitar with both humbuckers selected and the varitone on its lowest setting, with both tone controls wide open and the volume pots at 5–6 so he could blend their tones to taste. The Twin was likely set as follows: volume at 4, treble at 6, middle at 4, bass at 4, and reverb at 4.

King has commented (complained?) in print that producers in the past would not allow him to play as loud as he wished in the studio. Hence, while he presents a warm, rich tone, it does not compare to *Live at the Regal*, where he pushes his Twin into ecstatic distortion. A semi-hollowbody axe with both humbuckers “open,” straight into a Fender tube combo, will produce the refined yet expressive tone.

## TECHNIQUE

Get ready for a post-grad course in electric blues guitar. Some of the required curriculum: Measures 1–2 of the intro feature *the* classic King intro licks derived from the composite blues scale (blues scale plus Mixolydian mode). Employ the index and ring fingers sequentially, bending the D<sup>♮</sup> note at fret 11 with the ring finger, backed by the middle and index fingers.

The end of measure 7 through the beginning of measure 8 feature one of his signature moves in his “B.B. King box”; here, performed around fret 14. Play the C<sup>♮</sup> note at fret 14 with the index finger, then bend the G<sup>♮</sup> note at fret 16 with the ring finger, backed by the middle finger. In measure 8, release the bend back to G<sup>♮</sup> and quickly shift the ring finger to the D<sup>♮</sup> note on string 2, bending one whole step and applying vigorous vibrato with a short sweep.

King modestly claims not to be able to play rhythm guitar, but it is just not true. Check out the end of measure 12 of the second verse and beat 1 of measure 1 of the third verse, where he bangs a slick F<sup>♮</sup>7 voicing consisting of the notes C<sup>♮</sup>, A<sup>♮</sup>, and E (index,



middle, and ring finger, low to high) and a first-inversion C<sup>♭</sup> major triad comprised of the notes C<sup>♭</sup>, G<sup>♭</sup>, and E<sup>♭</sup> (F), fingered, low to high, with the middle finger and a small index-finger barre.

Another classic King lick in his “B.B. King box” in the guitar solo goes from the end of measure 4 through the beginning of measure 5. Plant the index finger on the C<sup>♭</sup> note at fret 14, bend the G<sup>♭</sup> at fret 16 one-and-a-half steps with the ring finger, pick the G<sup>♭</sup> and follow down through the composite blues scale with the index (F<sup>♭</sup>), pinky (E), index (C<sup>♭</sup>), middle (A<sup>♭</sup>), and index (C<sup>♭</sup>). Vibrato the C<sup>♭</sup> with the index finger by removing the thumb from the back of the neck and twisting the wrist back and forth, the thumb waving in the air like the flutter of a “hummingbird.”

At the end of measure 7 of the guitar solo, King lets fly one of his classic root-octave glisses, sliding from the C<sup>♭</sup> at fret 21 with his pinky as poignant punctuation and proof positive that sometimes less is more.



# TEXAS FLOOD

## *Stevie Ray Vaughan*

Stevie Ray Vaughan roared out of Texas in the early eighties like a tornado, and along with Robert Cray, kicked off a second blues revival. Possessing intimidating chops and the deepest feeling for the blues, he brought the influence of Albert King, Buddy Guy, Lonnie Mack, and Jimi Hendrix, among others, to bear on a style that has been widely imitated but never duplicated. The classic Larry Davis slow blues “Texas Flood” was deemed evocative and appropriate for the title track of his epochal, double-platinum debut from 1983. Following three more releases with his rhythm section, Double Trouble, and a serious bout of substance abuse from which he recovered, Vaughan died tragically in a senseless helicopter crash in 1990. The title of his posthumous 1991 album speaks for us all: *The Sky is Crying*.

## TONE

Vaughan called his “Number One” Strat a ’59, though only the pickups were that vintage, with the neck a 1962 re-fretted with jumbos (Dunlop 6100), and the body a 1963. He strung it with exceptionally heavy gauges for an electric guitar player: .013, .015, .019, .028w, .038w, and .058w, though he lessened the tension by tuning down a half step. Although he is famous for playing through two late-1963 Fender blackface, black Tolex Vibroverbs with 15-inch JBL 130-E speakers, he also played a 1980 100-watt Marshall 4140 Club & Country combo with two 12-inch speakers for a clean sound (the Fenders were for distortion). He also availed himself to Jackson Brown’s 150-watt Dumbleland head with 6550 tubes for his clean sound while recording the album in his studio. The one pedal that he used for an extra kick was an Ibanez TS-9 Tube Screamer (not an 808, as widely believed), with Drive, Tone, and Level set at mid-point.

A good Strat with the selector switch set to the “out-of-phase” position (i.e., between the middle and bridge pickups) is *de rigueur* to start the signal chain through a 40-watt or larger Fender or Marshall combo with at least two 12-inch speakers, with volume at 6 (or above!), treble at 4.5, middle at 4, bass at 3, and reverb at 2.5. Be aware that the heft of Vaughan’s big, robust, “open” sound came from the high volume produced by the output tubes, as opposed to the variously compressed sound one would get from pushing the preamp section at a lower output volume, or from an overreliance on distortion stompboxes.

## TECHNIQUE

As likely one of the first Vaughan songs many fans heard, “Texas Flood” shows the future guitar hero at his most traditional and “restrained.” Measures 8–9 of the intro offer a prime example of his Albert King influence, as he appears quite comfortable in the “Albert King box,” or extension position of the G blues scale, bending in sequential half-steps up string 1 with his ring finger, backed by the middle and index. In measure 9, he resolves in classic King fashion to the G note on string 2 with the ring finger.

In measure 1 of the first verse, over the I chord, he comps a cool G7 voicing, played with



the middle, ring, and index fingers, low to high, to add welcome harmony to the onslaught of single-note lines. Logically, he follows in measure 3, over the IV chord, with an implied C9 voicing favored by his big mentor and accessed with a small index-finger barre. Again, though rightfully lauded for his overwhelming fast and furious scale work, as an extraordinary trio guitarist, he knew how to flesh out his music with juicy chordal indicators.

Measures 5–6 of the second verse (the IV chord) contain a musically intelligent and artistically expressive series of chords, triple stops, and dyads related to the C dominant tonality. Nail the C9 voicing with the typical fingering: middle, index, and small ring-finger barre. Quickly switch to the small index-finger barre for the implied C9 triple stop in order to play the E/C dyad with the ring finger, the D/B<sup>♮</sup> dyad with the index finger, the G note on string 4 with the ring finger, and finishing up in measure 6 with the index finger for the D/B<sup>♮</sup> dyad.

In measure 11 of the guitar solo (the turnaround), Vaughan unleashes his enviable, athletic vibrato. Videos show him removing the palm of his hand from the back of the neck and literally moving his whole hand up and down from his elbow, with his ring, middle, and index fingers locked in place on string 2.

The second measure of free time at the end of the tune contains a most useful T-Bone Walker G9 voicing. Theoretically, G9/B is a first-inversion dominant chord, played, low to high, with the index, ring, and middle fingers, with the pinky barring strings 1–2.



# Albert's Shuffle

Words and Music by Al Kooper and Mike Bloomfield

**A**

Moderately slow ♩ = 66 (♩ =  $\frac{3}{4}$ )

N.C.

\*D7

C7

Gtr. 1  
(slight dist.)

\*Chord symbols reflect basic harmony.

G7

D7

\*\*Played behind the beat.

**B**

*Shouted: Hey!*

G7

C7

G7

\*\*\*Played ahead of the beat.



C7

13 13 (13) 11 13 13 11 12 12 (12) 7 X X X 0 13 10 13 13 13 13 12 10 8 7 8 3 6 3 3 5

G7

3 5 5 5 3 2 3 3 5 3 6 3 6 5 3 6 3 5 3 3 6 3 3 5 3 5 3

\*Played as even sixteenth-notes.

D7

C7

6 6 6 6 3 6 3 6 3 3 3 6 6 1/4 6 6 3 6 3 3 5 5 (5) 3 5

\*\*Played behind the beat.

G7

D7

3 0 5 3 6 6 3 3 5 5 3 5 3 5 3 5 3 5 3 5 5 3 7 8

\*\*\*As before

C

G7

C7

8 11 11 8 11 13 10 13 13 13 11 (11) 13 11 13 11



G7

1 1/4 10 10 10 (10) (10) 7 9 8 10 10 8 10 8 9 8 10 11 13 10 13 10 13 13 13 13 13 13 13 13 13

\*Played ahead of the beat.

C7

1 13 13 12 10 11 12 12 (12) 5 21 10/12 11 12 13 13 (13) 12 13 15 13 13 10 13 10 13

\*\*As before

G7

1 13 10/13 12 10 7 8 7 8 8 (8) 6 3 6 3 3 5 5 5 3 5 3 5 5 (5) 12 10 10

\*\*\*Played behind the beat.

D7

C7

1 13 10 13 13 10 13 10 10 12 12 (12) 9/12 11 11 13 13 13 13 11 13

G7

D7

1/2 13 (13) 12 13 11 13 11 13 10 13 13 10 13 10 12 10 13 13 (13) 11 13



## D

G7

C7

G7

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains two measures of music. The first measure has a quarter note G4 with a flat, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The second measure has a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bottom staff is a single line with numbers 13, 10, 10, 13, 10, 10, 13, 10, 10, 13, 10, 10. Above the numbers are arrows indicating fingerings: a 1/2 arrow above the first 13, and 1 arrows above the 13s at positions 4, 6, and 8.

C7

[illegible]

G7

D7

C7

\*Played ahead of the beat.



G7 D7

(17) 15 15 18 1 15 18 15 18 1 15 15 18 15 18 15 18 15 18 15 17 17 15 17 15 1 1/4 17 15 18 18 18 1 1/4 18

\*Played ahead of the beat.

**E** G7 C7

1 1/4 (18) 15 18 15 17 15 18 15 18 18 1 1/2 18 18 1 1/2 18 18 0 15 (15) 18 18 1 1/2

G7

1 1/2 18 18 15 18 1 15 18 15 17 15 18 15 17 15 18 17 15 18 18 1 1/4 18 15 18 1 18 18 15 18

C7

1 18 1 15 18 15 15 17 17 (17) 1 18 2 18 1 18 1 1/2 18 15 18 1 1/2 18 1 18 15 18 1 1/2

G7

(18) (18) 15 18 15 18 1 15 18 15 17 15 18 15 17 15 17 15 17 17 (17) 15 17 15 1 13 10







[illegible]

The musical score consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains a melody starting with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, and G5. There are also some sixteenth note patterns. The bottom staff is a bass clef staff showing chords. Chords include D7, G7, and others indicated by numbers 3, 4, 5, 6, 7. Some chords are marked with a box containing the letter 'G'.

C7

G7

0 5 5 5 5 5 5 5 5 5

10 10 10 10 10 10 10 10 10 10

9 9 9 9 9 9 9 9 9 9

10 10 10 10 10 10 10 10 10 10

[illegible]



[illegible]

Musical score for guitar, showing a treble clef staff with a key signature of one sharp (F#) and a common time signature. The score is divided into two measures by a double bar line. The first measure is labeled "D7" and the second measure is labeled "G7". The notation includes various chords and melodic lines. Below the staff, there are fret numbers and a diagram of the guitar fretboard showing the positions of the fingers for the chords.

Musical score for "The Sound of Silence" by Simon & Garfunkel, featuring guitar and bass parts. The guitar part is in treble clef with a key signature of one flat (Bb) and a 12-string configuration. The bass part is in bass clef. The score includes a C7 chord section and a G7 chord section. The guitar part has a "let ring" instruction and a "3" (triple) instruction. The bass part has a "3" (triple) instruction. The score is for a 12-string guitar and a bass.

[illegible][illegible]







\*Played behind the beat.

Musical score for guitar, showing a melody in treble clef and a bass line in bass clef. The melody includes a D7 chord, a G7 chord, and a "steady gliss." instruction. The bass line includes a "7" fret marker and a "steady gliss." instruction.

The image shows a musical score for guitar, specifically for a 12-string guitar. The score is divided into two systems, each with a C7 and a G7 section. The C7 section features a melody with a trill and a tremolo, and a bass line with a trill and a tremolo. The G7 section features a melody with a trill and a tremolo, and a bass line with a trill and a tremolo. The score is written in a key signature of one sharp (F#) and includes a treble clef. The notation includes various musical symbols such as notes, rests, trills, tremolos, and fingerings. The bass line includes a trill and a tremolo, and the melody includes a trill and a tremolo. The score is divided into two systems, each with a C7 and a G7 section.







# All Of Your Love

## (All Your Love)

Words and Music by Samuel Maghett

**Intro**

Moderately slow ♩ = 82 (♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

\* F#

B7

Gtr. 1 (slight dist.) (Bass)

*f* w/ tremolo

Gtr. 2 (clean)

*mp* P.M. -----

TAB

TAB

\*Chord symbols reflect overall harmony.

F#7

3

1

6

3

P.M. -----

TAB

TAB

B7

E7

B7

3

1/2

1/4

1

3

1/4

Rhy. Fig. 1

P.M. -----

TAB

TAB

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## B7

1. All \_\_\_\_\_ your love, \_\_\_\_\_

P.M. - - - +

**End Rhy. Fig. 1**

P.M.

[illegible]

## E7

B7

ba - by, can it \_\_\_\_ be mine? \_\_\_\_

All \_

```
let ring - - - +
```

P.M.

2	2	4	4	2	2	4	2	4	4	6	6	4	4	6	4	4	4	6	6	4	4	6	4
2	2	4	4	2	2	4	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2



E7 B7

your love, ba - by, can it be mine?

P.M.

[illegible]



E7 B7

one that you — left be - hind. ————— 2. All —

let ring —————

P.M. —————

End Rhy. Fig. 2

Verse

Gtr. 2: w/ Rhy. Fig. 2

B7 E7

————— your love, ————— ba - by, don't throw it a - round. —

Gtr. 1

let ring —————

B7 E7

————— All ————— your love, —————

let ring —————







Gtr. 2: w/ Rhy. Fig. 2 (last 8 meas.)

E7

B7

F#7 E7

### Verse

Gtr. 2: w/ Rhy. Fig. 2

B7

3. All \_\_\_\_\_ your love \_\_\_\_

E7 B7

I've got to have \_\_\_\_\_ one day. \_\_\_\_ All \_



E7

your love I've got to have one day.

let ring

B7

Don't you leave me, ba - by,

F#7

let ring

E7

ba - by, please come back this way.

B7

let ring

# Outro

Gtr. 2: w/ Rhy. Fig. 1 (till fade)

B7

Repeat & fade



# Baby, Scratch My Back

By James Moore

**A**

Moderately ♩ = 121

\*Gtr. 1 N.C. F7 Bb6 F7 Bb6 F7

*f*

TAB

\*Harmonica arr. for gtr.

Gtr. 2 (clean) *mp*

TAB

Gtr. 3 (clean) *mf* w/ tremolo

TAB

Bb7 Eb6 Bb7 Eb6 Bb7 F7 Bb6 F7 Bb6 F7

TAB

Rhy. Fig. 1 End Rhy. Fig. 1

TAB

Riff A End Riff A

TAB



C7 F6 C7 Bb7 Eb6 Bb7 F7 Bb6 F7 Bb6 F7

(11)

Rhy. Fig. 2

End Rhy. Fig. 2

Riff B

End Riff B

**B**

F7 Bb6 F7 Bb6 F7 Bb6 F7 Bb6 F7

16 14 16 13 16 16 13 16 18 15 18 18 15 18

Rhy. Fig. 3 End Rhy. Fig. 3

Riff C End Riff C

3 6 4 3 6 4 3 6 4 3 6 4

5/7 5/7 5/7 5/7



Gtr. 2: w/ Rhy. Fig. 1

Bb7 Eb6 Bb7 Eb6 Bb7 F7 Bb6 F7 Bb6 F7

Gtr. 1

(18)  
(15)

16 13 16 16 13 16  
14 14 14 14 14 14

11 11 11 9 11

Gtr. 3

3 5/7 6 4 3 5/7 6 4 3 5/7 6 4 3 5/7 6 4

Gtr. 2: w/ Rhy. Fig. 2  
Gtr. 3: w/ Riff B

C7 F6 C7 Bb7 Eb6 Bb7 F7 Bb6 F7 Bb6 F7

Gtr. 1 tacet

Gtr. 2: w/ Rhy. Fig. 3  
Gtr. 3: w/ Riff C

F7 Bb6 F7

C

Aw, \_\_\_\_\_ I'm itch-in'

1  
(11)

11 11 9 10 9 10 10

Bb6 F7 Bb6 F7 Bb6 F7

and I don't know where to scratch. Come here, ba - by,

Gtr. 2: w/ Rhy. Fig. 1  
Gtr. 3: w/ Riff A

Bb7 Eb6 Bb7 Eb6 Bb7 F7 Bb6 F7 Bb6 F7

scratch \_ my back. \_ I know you can

Gtr. 2: w/ Rhy. Fig. 2

C7 F6 C7 Bb7 Eb6 Bb7 F7 Bb6 F7

do it. So, \_\_\_\_\_ ba - by, get to it.

Gtr. 3

5 7/9 8 6 3 5/7 6 4 3 5/7 6 4 3



Gtr. 2: w/ Rhy. Fig. 3

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a vocal melody line, a piano accompaniment line, and a guitar chord line. The vocal melody is written in treble clef with a key signature of one flat (Bb). The lyrics are: "Ah, you're work - in' with it now." The piano accompaniment is written in treble clef and features a repeating eighth-note pattern. The guitar part is written in treble clef and includes a capo on the 4th fret, indicated by a bracket and the number 4. The guitar part consists of a series of chords: Bb6, F7, Bb6, and F7. The score is divided into two systems by a double bar line. The first system contains the vocal melody and the piano accompaniment. The second system contains the guitar part and the piano accompaniment. The guitar part is marked with a capo on the 4th fret and includes a series of chords: Bb6, F7, Bb6, and F7. The piano accompaniment is marked with a capo on the 4th fret and includes a series of chords: Bb6, F7, Bb6, and F7.

Bb6 F7 Bb6 F7 Bb6 F7

You got — me feel - in' so good. ———

Fingerings:  
 1  
 3 1 3 1 1 2  
 3 1 3 1 3 1 3 1 3 1 3

[illegible]

Gtr. 2

Gtr. 3



F7 Bb6 F7 Bb6 F7 C7 F6 C7

ba - by. Mm.

*mf*  
w/ slight dist.

1 1 1 3 1 1 1 1 1 1 1 1 8 8 8 10 8 8 8  
2 2 2 3 2 2 2 2 2 2 2 2 9 9 9 10 9 9 9  
3 3 3 3 3 3 3 3 3 3 3 3 10 10 10 10 10 10 10  
1 1 1 1 1 1 1 1 1 1 1 1 8 8 8 8 8 8 8

1/4 1/2 1/4 1/4

3 3 1 3 3 3 1 1 3 3 1 3 5 7 7 5 5 3 6 3 5 3 6

\*Gtr. 2: w/ Rhy. Fig. 2 (last 3 meas.)

Bb7 Eb6 Bb7 F7 Bb6 F7 Bb6 F7

This lit - tle girl sure \_ knows how to scratch.

Gtr. 3

1/4 1/4 1/2

6 8 1 3 1 3 1 2 3 1 3 3 3 1 13 13 13 13 13 13 13

\*Keep dist. on.

**E**

Gtr. 2: w/ Rhy. Fig. 3

F7 Bb6 F7 Bb6 F7 Bb6 F7

Now \_ you're do - in' that chick - en scratch. \_

1/4 1/4

13 16 13 13 13 13 13 13 13 13 13 16



Gtr. 2: w/ Rhy. Fig. 1 (1st 2 meas.)

[illegible]

F7 Bb6 F7 Bb6 F7 C7 F6 C7  
 Ah, it's look-in' good, ba - by. Just be care - ful  
 Gtr. 3  
 13 16 1/4 13 13 13 13 13 13 13 13 16 1/4

Gtr. 2

The musical score for guitar 2 consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is highly rhythmic, featuring numerous triplet markings (three '3's) and many beamed eighth and sixteenth notes. The piece is divided into three measures by double bar lines. The first measure contains a complex sequence of triplets and beamed notes. The second measure is similar but includes a few different rhythmic patterns. The third measure features a different set of triplets and beamed notes. The bass line is written on a single staff below the main staff, using a bass clef. It consists of a series of eighth and sixteenth notes, often grouped in pairs or groups of four, providing a steady accompaniment to the main melody.

The musical score is divided into three measures. The first measure contains the vocal melody starting with a 'scratch - in' instruction. The second measure continues the vocal melody with the lyrics 'That's what I'm talk - in' a - bout.' The third measure shows the vocal melody ending, with the piano accompaniment (piano) playing a series of eighth notes. The guitar (Gtr. 1) part is shown in the second measure, playing a single note. The piano accompaniment is shown in the third measure, playing a series of eighth notes.

Gtr. 3

13 13 13 13 13 13 13 13 16  $\frac{1}{4}$  3 (3) 1 1 2 3 3 1  $\frac{2}{3}$

Gtr. 2



# F

Gtr. 2: w/ Rhy. Fig. 3

F7 Bb6 F7

Bb6 F7

Bb6 F7

Bb6 F7

Gtr. 1

Gtr. 3

Gtr. 2: w/ Rhy. Fig. 1

Gtr. 3: w/ Riff A

Bb7 Eb6 Bb7

Eb6 Bb7

F7 Bb6 F7

Bb6 F7

Gtr. 1

Gtr. 2: w/ Rhy. Fig. 2

Gtr. 3: w/ Riff B

C7 F6 C7

Bb7

Eb6 Bb7

F7 Bb6 F7

Bb6 F7

# G

Gtr. 2: w/ Rhy. Fig. 3

F7 Bb6 F7

Eb6 F7

Eb6 F7

Bb6 F7

Gtr. 1

Gtr. 3



Gtr. 2: w/ Rhy. Fig. 1

Bb7 Eb6 Bb7

Eb6 Bb7

F7 Bb6 F7

Bb6 F7



(18)  
(15)

16 13 16 16 13 16  
14 14 14 14 14 14

11 11 11 11 11 9 11

3 5/7 6 4 3

5/7 6 4

3 5/7 6 4 3

5/7 6 4

Gtr. 2: w/ Rhy. Fig. 2

C7 F6 C7

Bb7 Eb6 Bb7

F7 Bb6 F7

Bb6 F7

*Begin fade*



(11)

11 11 9 10 9 10 10

10

8 (8)

5 7/9 8 6 3

5/7 4 4

3 5/7 6 4 3

5/7 6 4

**H**

Gtr. 2: w/ Rhy. Fig. 3 (till fade)

F7 Bb6 F7

Bb6 F7

Bb6 F7

*Fade out*



10

8 (8)

10

3 5/7 6 4 3

5/7 6 4

3 5/7 6 4 3



from George Thorogood - *Bad to the Bone*

# Bad To The Bone

Words and Music by George Thorogood

Open G tuning:  
(low to high) D-G-D-G-B-D

**Intro**  
**Moderately** ♩ = 101

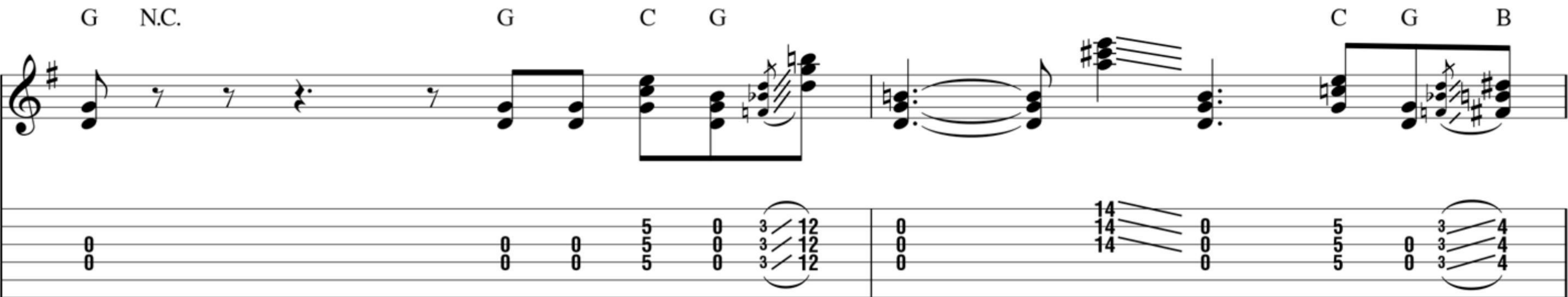
G C G B G N.C. G C G B G N.C. G C G B

Gtr. 1 (dist.)

*f*  
w/ slide

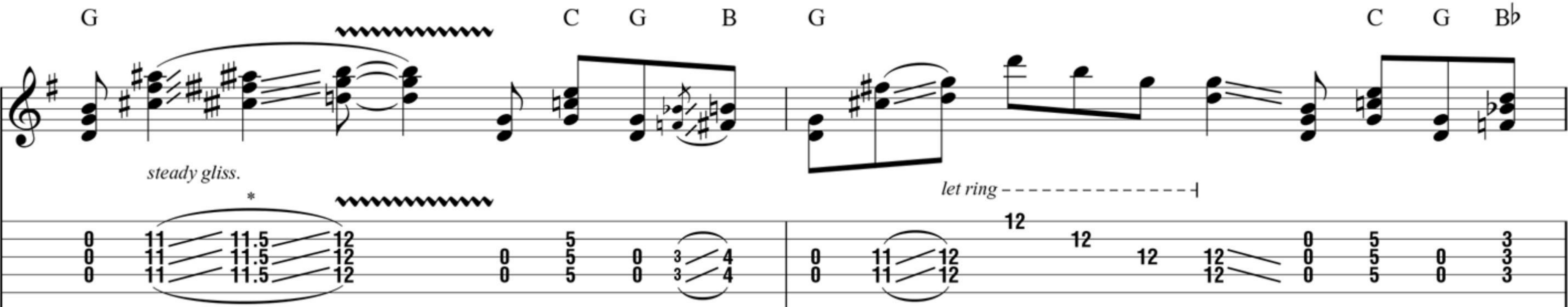


G N.C. G C G C G B



G C G B G C G Bb

*steady gliss.* \* *let ring* -----|



\*Hypothetical fret locations.

**Verse**

G C G Bb \*\*\* G C G Bb

1. Now, on the day I was born, \_\_\_\_

*steady gliss.* \*\*




\*\*4th string rings due to vibrato; don't pick.

\*\*\*Chord symbols reflect overall harmony.



Gtr. 1 tacet

G C G B $\flat$  G C G B $\flat$



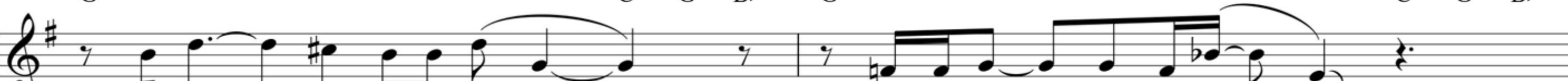
the nurs-es all gath-ered 'round, \_ and they gazed \_ in wide won-der

G C G B $\flat$  G C G B $\flat$



at the joy \_ they had found. \_ The head nurse spoke up,

G C G B $\flat$  G C G B $\flat$



said, "Leave \_ this one a-lone." \_ She could tell \_ right a-way \_

### Chorus

G C G B $\flat$  G C G B $\flat$



that I was bad to the bone. Bad \_ to the bone. \_

### Rhy. Fill 1

### End Rhy. Fill 1

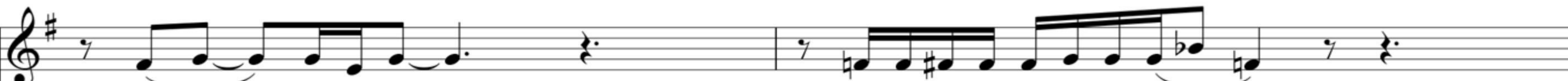
### Rhy. Fig. 1

Gtr. 1



0 5 0 3 2

G C G B $\flat$  G C G B $\flat$



Bad \_ to the bone. \_ B, b, b, b, b, b, bad. \_

### End Rhy. Fig. 1



0 5 0 3 2



G C G B $\flat$  G C G B $\flat$

B, b, b, b, b, b, b, bad. \_\_\_\_ B, b, b, b, b, b, b, bad. \_\_\_\_

Verse

G C G B $\flat$  G C G B $\flat$

Bad \_\_\_\_ to the bone. \_ 2. I broke a thou - sand hearts

G C G B $\flat$  G C G B $\flat$

be - fore I met you. \_\_\_\_ I'll break a thou - sand more, ba - by, \_\_\_\_

G C G B $\flat$  G C G B $\flat$

be - fore I am through. \_ I wan-na be yours, pret - ty ba - by,

Gtr. 1: w/ Rhy. Fill 1

G C G B $\flat$  G C G B $\flat$

yours and yours \_ a - lone. \_\_\_\_ I'm here to tell ya, hon - ey, \_\_\_\_

Gtr. 1: w/ Rhy. Fig. 1 (1st meas.)

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

G C G B $\flat$  G C G B $\flat$

that I'm bad to the bone. Bad \_\_\_\_ to the bone. \_



G C G B♭ G C G B♭

B, b, b, b, b, b, b, bad. — B, b, b, b, b, b, b, bad. —

G C G B♭ G C G B♭

B, b, b, b, b, b, b, bad. — Bad to the bone.

Gtr. 1

0 0 0 5 0 3 0 5.5 0 3

Guitar Solo

G C G B♭ G C G B♭

0 14 14 0 5 0 3 4 0 10 10 12 12 0 5 0 3 4

G C G B♭ G C G B♭

let ring —————

0 11 11 12 12 12 12 0 5 0 2 3 0 2 2 3 2 3 0 0 5 0 3

G C G B♭ G C G B♭

steady gliss.

0 2 2 3 2 3 2 3 0 0 5 0 3 4 0 11 11 11.5 11.5 12 12 12 12 12







G

C

G


Bb

G

C

G

Bb



and I'll make a young girl squeal. \_ I wan-na be yours, pret - ty ba - by,

G

C

G

Bb


G

C

G

Bb

Gtr. 1: w/ Rhy. Fill 1



yours and yours \_ a - lone. \_ I'm here to tell ya, hon - ey, \_

Gtr. 1: w/ Rhy. Fig. 1 (1st meas.)

G

C

G

Bb

G


C

G

Bb

**Chorus**

Gtr. 1: w/ Rhy. Fig. 1 (1st meas.)



that I'm bad to the bone. B, b, b, b, b, b, b, bad. \_

G

C

G

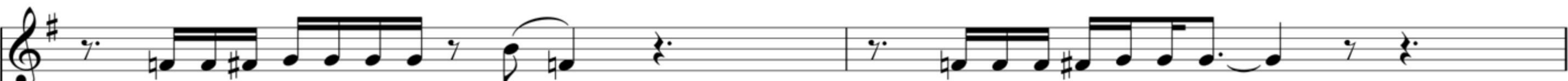
Bb

G

C

G

Bb



B, b, b, b, b, b, b, bad. \_ B, b, b, b, b, b, b, bad. \_

Gtr. 1



Saxophone Solo

G

C

G

Bb

G

C

G

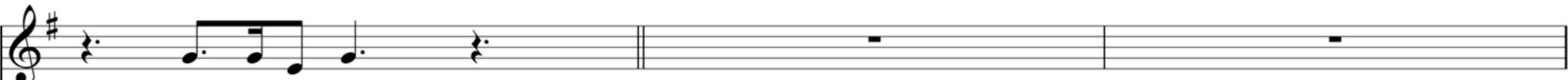
Bb

G

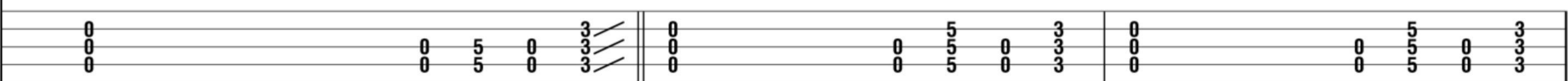

C

G

Bb



Bad to the bone.



Gtr. 1: w/ Rhy. Fig. 1 (2 times)

G

C

G

Bb

G

C

G


Bb

G

C

G

Bb





Gtr. 1

G C G B G C G B $\flat$

*let ring* -----|

G C G B $\flat$  G C G B $\flat$

G C G B $\flat$  G C G B

**Guitar Solo**

G C G B $\flat$  G C G B $\flat$

*w/ pick & finger* -----|

G C G B $\flat$  G C G B $\flat$

G C G B $\flat$  G C G B $\flat$

*w/o slide* *w/ slide*



G C G B $\flat$  G C G B $\flat$

w/o slide w/o slide w/ slide w/ slide

G B G B $\flat$  G C G B $\flat$

steady gliss. steady gliss.

G C G B $\flat$  G C G B $\flat$

8va *loco*

\*Hypothetical fret location.

G C G B $\flat$  G C G B $\flat$

8va *loco* 8va *loco*

G C G B $\flat$  G C G B $\flat$

let ring

G C G B $\flat$  G C G B $\flat$

let ring w/ slide



Verse

G C G B $\flat$  G C G B $\flat$

4. Now, when I \_\_\_\_\_ walk the streets,

Gtr. 1 tacet G C G B $\flat$  G C G B $\flat$

kings and queens step a - side. \_\_\_\_\_ Ev - 'ry wom-an I meet, heh, heh, \_

G C G B $\flat$  G C G B $\flat$

they all stay sat - is - fied. \_\_\_\_\_ I wan - na tell ya, pret - ty ba - by,

Gtr. 1: w/ Rhy. Fill 1 G C G B $\flat$  G C G B $\flat$

well, I see I make my own. \_\_\_\_\_ And I'm here to tell ya, hon - ey,

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (1st meas.) G C G B $\flat$  G C G B $\flat$

that I'm bad to the bone. Bad \_\_\_\_\_ to the bone. \_\_\_\_\_

G C G B $\flat$  G C G B $\flat$

B, b, b, b, b, b, bad. \_\_\_\_ B, b, b, b, b, b, bad. \_\_\_\_

G C G B $\flat$  G C G B $\flat$

B, b, b, b, b, b, bad. \_\_\_\_ Woo, bad to the bone.

Gtr. 1



## Outro

G C G B $\flat$  G C G B $\flat$

let ring -----

12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12

[illegible]

G C G B $\flat$  G C G B $\flat$  G G7/B C A7 $\flat$ 5

w/o slide

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a D/G chord, followed by a sequence of notes: D4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), and a final G3 (quarter) under a G7 chord. The bottom staff is a guitar fretboard diagram with six strings. The first four strings (D, G, B, E) have fret numbers 0, 1, 2, and 3 respectively. The fifth and sixth strings (A, D) are marked with a double bar line, indicating they are not played.



from Z.Z. Hill - *Down Home Blues*

# Down Home Blues

Words and Music by George Jackson

**Intro**

Moderately slow ♩. = 84

N.C.

\*G7

Gtr. 1 (clean)

(Drums)

Intro musical notation for guitar and bass.

**Guitar (Gtr. 1 clean):** Treble clef, key of D major (F#), 12/8 time. The melody starts with a quarter rest, followed by a dotted quarter note G4, an eighth note A4, a quarter note B4, and a dotted quarter note A4. The bass line consists of a dotted quarter note G2, an eighth note A2, a quarter note B2, and a dotted quarter note A2. The melody continues with a quarter note G4, an eighth note A4, a quarter note B4, and a dotted quarter note A4. The bass line continues with a dotted quarter note G2, an eighth note A2, a quarter note B2, and a dotted quarter note A2. The melody concludes with a quarter note G4, an eighth note A4, a quarter note B4, and a dotted quarter note A4. The bass line concludes with a dotted quarter note G2, an eighth note A2, a quarter note B2, and a dotted quarter note A2.

**Bass (TAB):** The bass line is written in standard notation on a five-line staff. It starts with a quarter rest, followed by a dotted quarter note G2, an eighth note A2, a quarter note B2, and a dotted quarter note A2. The melody continues with a quarter note G2, an eighth note A2, a quarter note B2, and a dotted quarter note A2. The bass line concludes with a quarter note G2, an eighth note A2, a quarter note B2, and a dotted quarter note A2.

\*Chord symbols reflect overall harmony.

D7

First line of the verse musical notation for guitar and bass.

**Guitar (Gtr. 1 clean):** Treble clef, key of D major (F#). The melody starts with a quarter rest, followed by a dotted quarter note G4, an eighth note A4, a quarter note B4, and a dotted quarter note A4. The bass line consists of a dotted quarter note G2, an eighth note A2, a quarter note B2, and a dotted quarter note A2. The melody continues with a quarter note G4, an eighth note A4, a quarter note B4, and a dotted quarter note A4. The bass line continues with a dotted quarter note G2, an eighth note A2, a quarter note B2, and a dotted quarter note A2. The melody concludes with a quarter note G4, an eighth note A4, a quarter note B4, and a dotted quarter note A4. The bass line concludes with a dotted quarter note G2, an eighth note A2, a quarter note B2, and a dotted quarter note A2.

**Bass (TAB):** The bass line is written in standard notation on a five-line staff. It starts with a quarter rest, followed by a dotted quarter note G2, an eighth note A2, a quarter note B2, and a dotted quarter note A2. The melody continues with a quarter note G2, an eighth note A2, a quarter note B2, and a dotted quarter note A2. The bass line concludes with a quarter note G2, an eighth note A2, a quarter note B2, and a dotted quarter note A2.

1. She said, "You're par -

**Verse**

G7

Second line of the verse musical notation for guitar and bass.

**Guitar (Gtr. 1 clean):** Treble clef, key of D major (F#). The melody starts with a quarter rest, followed by a dotted quarter note G4, an eighth note A4, a quarter note B4, and a dotted quarter note A4. The bass line consists of a dotted quarter note G2, an eighth note A2, a quarter note B2, and a dotted quarter note A2. The melody continues with a quarter note G4, an eighth note A4, a quarter note B4, and a dotted quarter note A4. The bass line continues with a dotted quarter note G2, an eighth note A2, a quarter note B2, and a dotted quarter note A2. The melody concludes with a quarter note G4, an eighth note A4, a quarter note B4, and a dotted quarter note A4. The bass line concludes with a dotted quarter note G2, an eighth note A2, a quarter note B2, and a dotted quarter note A2.

**Bass (TAB):** The bass line is written in standard notation on a five-line staff. It starts with a quarter rest, followed by a dotted quarter note G2, an eighth note A2, a quarter note B2, and a dotted quarter note A2. The melody continues with a quarter note G2, an eighth note A2, a quarter note B2, and a dotted quarter note A2. The bass line concludes with a quarter note G2, an eighth note A2, a quarter note B2, and a dotted quarter note A2.

ty jump - in', and ev - 'ry - bod - y's hav - in' a good time. And you

Third line of the verse musical notation for guitar and bass.

**Guitar (Gtr. 1 clean):** Treble clef, key of D major (F#). The melody starts with a quarter rest, followed by a dotted quarter note G4, an eighth note A4, a quarter note B4, and a dotted quarter note A4. The bass line consists of a dotted quarter note G2, an eighth note A2, a quarter note B2, and a dotted quarter note A2. The melody continues with a quarter note G4, an eighth note A4, a quarter note B4, and a dotted quarter note A4. The bass line continues with a dotted quarter note G2, an eighth note A2, a quarter note B2, and a dotted quarter note A2. The melody concludes with a quarter note G4, an eighth note A4, a quarter note B4, and a dotted quarter note A4. The bass line concludes with a dotted quarter note G2, an eighth note A2, a quarter note B2, and a dotted quarter note A2.

**Bass (TAB):** The bass line is written in standard notation on a five-line staff. It starts with a quarter rest, followed by a dotted quarter note G2, an eighth note A2, a quarter note B2, and a dotted quarter note A2. The melody continues with a quarter note G2, an eighth note A2, a quarter note B2, and a dotted quarter note A2. The bass line concludes with a quarter note G2, an eighth note A2, a quarter note B2, and a dotted quarter note A2.

know what's go - in' through my mind. Do you mind if I get com -



C7

f'ta - ble \_\_\_\_\_ and kick off these shoes? \_

G7

\_\_\_\_\_ While you're

D7 C7

fix - in' me a drink, \_\_\_\_\_ \*Male & Female: play me some of them down home \_ blues." \_

\*Bkgd. vocal is Female.

G7 D7

2. She say, "You know I



Verse

G7

don't get out \_\_\_\_ much on the town. \_\_\_\_ And you

know I have been cut out a lot of that run - nin' a - round \_ all \_\_\_\_ week long. \_  
Female: (All \_\_\_\_ week

\_\_\_\_ long.) I've been keep - in' my cool. \_\_\_\_

G7

But to-night







Ev - 'ry oth - er rec - ord or two.

Guitar Solo

8 8 10 10 8 8 9 5 7 5 5 5 4 5 5 3 3 (4) 5 5 5 3 4

She said, "Take off those \_ fast rec - ords and

Voc. Fig. 2

(Oo.)

3 5 3 4 3 12 10 10 (11) 10 12 12 10 10

let me hear \_ some down home \_ blues." \_

End Voc. Fig. 2

10 8 8 (9) 8 5 3 5 3 4 5 5 5

Guitar Solo

D7 G7

3 3 4 6 7 5 5 5 7 5 5 3 1/2 5 3 1/2 5 3 1/4 5 3 1/4 5 3 1/4 5 3 1/4 5 3 6 1/2



C7

G7

D7 C7

G7 D7

3. She said, "You know, my



Verse

G7

old man \_\_\_\_\_ gon - na wan - na fight. \_\_\_\_\_ He

calls ev - 'ry ho - ur, I'll be get - tin' in to - night, \_ but I don't care. \_

C7

\_\_\_\_\_ To - night I'm gon - na do as I choose. \_

G7

I'm gon - na



**D7** **C7**

get my head \_\_\_\_\_ back, \_\_\_\_\_ and par - ty off these down home \_\_\_\_\_ blues.” \_\_\_\_\_

10 10 12 10 11 10 8 10 8 (9) 8

**G7** **D7**

Down \_\_\_\_\_ home \_\_\_\_\_

3 3 (4) 5 3 1/4 5 3 1/4 3 4 5 3 1/4 5 3 6 3

**Chorus**  
Bkgd. Voc.: w/ Voc. Fig. 1  
**G7**

blues. \_\_\_\_\_ Down \_\_\_\_\_ home \_\_\_\_\_ blues. \_\_\_\_\_

(3) 3 (4) 3 (4) 3

All she want - ed to hear was these down home \_\_\_\_\_ blues all night \_\_\_\_\_

3 3 (4) 3 1 3 1 1/4 5 3 5







# Chorus

Bkgd. Voc.: w/ Voc. Fig. 1

G7

blues. Down — home — blues. —

The first system of the chorus features a vocal line with the lyrics "blues. Down — home — blues. —". The piano accompaniment includes a triplet of eighth notes and a trill. The guitar line features a triplet of eighth notes and a trill.

All she want - ed to hear was those down home — blues all night —

The second system of the chorus features a vocal line with the lyrics "All she want - ed to hear was those down home — blues all night —". The piano accompaniment includes a triplet of eighth notes and a trill. The guitar line features a triplet of eighth notes and a trill.

C7

long. Ev - 'ry oth - er rec - ord or two. —

The third system of the chorus features a vocal line with the lyrics "long. Ev - 'ry oth - er rec - ord or two. —". The piano accompaniment includes a triplet of eighth notes and a trill. The guitar line features a triplet of eighth notes and a trill.

G7

She said, "I'm gon - na

The fourth system of the chorus features a vocal line with the lyrics "She said, 'I'm gon - na". The piano accompaniment includes a triplet of eighth notes and a trill. The guitar line features a triplet of eighth notes and a trill.







C7

long. Ev - 'ry oth - er \_\_\_\_ rec - ord or two. \_\_\_\_

G7

She said, "I'm gon - na

Bkgd. Voc.: w/ Voc. Fig. 2

D7 C7

get my head \_\_\_\_ back \_\_\_\_ and par - ty off these down home \_\_\_\_ blues." \_

G7 D7

Down \_ home \_



Outro-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1

G7

blues. Down — home — blues. —

*Begin fade*

All she want - ed to hear was these down home — blues all night —

C7

long. Ev - 'ry oth - er rec - ord or two. —

*Fade out*

G7



from Buddy Guy - *Buddy's Blues: Chess 50th Anniversary Collection*

# First Time I Met The Blues

Written by Eurreal "Little Brother" Montgomery

Gtr. 2; Drop D Tuning:

- ① = E    ④ = D
- ② = B    ⑤ = A
- ③ = G    ⑥ = D

Intro

Slow Blues ♩. = 68

Gtr. 1 (clean)

D

N.C.

A+7

T

A

B

\*Gtr. 2

T

A

B

\*Horns & piano arr. for gtr.

T

A

B

Verse

D

G7

T

A

B

1. The first time I met the blues, \_\_\_\_\_

ba-by, you know I was walk-in', I was walk-in' down\_ through the woods\_

T

A

B

Rhy. Fig. 1

\*\*Gtr. 2

T

A

B

let ring \_\_\_\_\_

†T

T

A

B

\*\*Horns arr. for gtr.

†T = Thumb on ⑥.

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D

Yes, \_\_\_\_\_

*mf*

full

12 10 10 13 10 13

full

10 13 10 12

10

12

w/ bar

-1

12 15

G

the first time, \_ the first time I met the blues, blues, you know, I was walk-in', I was walk-in' down\_ through the

1/2

12 12 (12) 12

D

woods. \_ Yes, \_\_\_\_\_

w/ bar

full

13 12

11 10 13 10 10 10

1/4

10 10 10 13 10



A Ab G

she stop by my house,\_ babe, blues. Blues, you know you done me, you done me all the harm \_\_\_\_

full

12 12

let ring -----

4 4 3 3 3 3 5

5 4 4 4 5 6 6 5

0 0 0 0 0 0 0 0

6 5

D A

that you could.

*f*

full

10 10 13 10 13 10 13 10 12 10 10 10 1/4

12 12 10 12 10 12 12 10

End Rhy. Fig. 1

w/ pick & fingers

3 3 3 3 3 5 3 3 5

0 0 0 0 0 0 0 0

0 0

Verse

Gtr. 2: w/ Rhy. Fig. 1, simile

D G

2. The blues got af - ter me. \_\_\_\_ Peo - ple, you know they ran me \_\_\_\_ from tree to tree. \_\_\_\_

Gtr. 1

*mf*

full

13 13 12

10 10

w/ bar



D

Yes, \_\_\_\_\_

full

w/ bar

full

full

12 10 10 13 10 13 10 13 10 12 (12) 12 10 11 10

G

the blues got af - ter me. Blues, you know you ran me, ran me from tree to tree. \_\_\_\_\_

w/ bar

full

13 12 12

D

Yes, \_\_\_\_\_

w/ bar

full

rake - - -

1/4

13 13 12 10 13 10 10 10 12 12 11 10 11 10 13 10

A

A $\flat$  G

you should, a heard me beg - gin', "Blues," yeah, \_\_\_\_\_ "Blues, \_\_\_\_\_ don't \_\_\_\_\_ mur - der me."

w/ bar

full

13 13 12 13 10 10



D

A

3. Yes, \_\_\_\_\_

Verse

Gtr. 2: w/ Rhy. Fig. 1, 1st 8 meas., simile

D

G7

\_\_\_\_\_ good morn - in, blues. \_\_\_\_\_ Blues, I won - der, I won - der what you're do - in' here \_\_\_\_\_ so

D

soon. \_\_\_\_\_ Yes, \_\_\_\_\_

G

good morn - in', good morn-in', good morn-in', Mis-ter Blues. Blues, I won-der, I keep won-der-in' what you're do-in' here \_\_\_\_\_ so







# Going Down

Words and Music by Don Nix

## Intro

Moderately slow ♩ = 84

D5 C5 G5 F5

Gtr. 1 (slight dist.)

*mf*  
w/ fingers

TAB

Gtr. 2 (slight dist.) Rhy. Fig. 1

*mf*

TAB

D5

End Rhy. Fig. 1

Gtr. 2: w/ Rhy. Fig. 1

D5 C5 G5 F5

Gtr. 1



D5

I'm go - in'

Chorus

D5 C5 G5 F5

down. I'm go - in' down, down, down, down, down.

Gtr. 1

Gtr. 2 Rhy. Fig. 2

D5

Yes, I'm go -



Andante

G5 D5 C5 G5 F5

- in' down, \_\_\_\_ yeah. \_ I'm go - in' down, \_\_\_\_ down, \_\_\_\_ down, down, \_\_\_\_ down. \_

13 12  $\frac{1}{2}$  (12) 10 12

5 3 3 1

[illegible]



Gtr. 1 tacet

A5

D5

C5

G5

F5

my big feet in the win - dow, — got my head — on — the ground. —

Gtr. 2

\*Sung ahead of the beat.

D5

1. Let me

Gtr. 1

Gtr. 2

End Rhy. Fig. 2

Verse

Gtr. 2: w/ Rhy. Fig. 2

D5

C5

G5

F5

D5

down, — and close — that box car door.

Gtr. 1



G5 D5 C5 G5 F5

Yes, — let me down, yeah, — and close — that box — car door.

D5 A5

Well, — I'm go - in' back to Chat-ta - noo - ga —

D5 C5 G5 F5 D5

and sleep on sis-ter I - rene's door. —

**Guitar Solo**  
Gtr. 2: w/ Rhy. Fig. 2

D5 C5 G5 F5 D5

grad. bend 1/4

grad. bend 1/4

grad. bend 1/4



G5 D5 C5 G5 F5

grad. bend

D5 A5

D5 C5 G5 F5 D5

Yes, \_ I'm go-ing

# Chorus

Gtr. 2: w/ Rhy. Fig. 2

D5 C5 G5 F5 D5

down. \_ I'm go - in' down, \_ down, down, down, down. \_



G5 D5 C5 G5 F5

I'm go-in' down. \_ I'm go-in' down, down, down, down, down. \_

D5

Yes, \_ I got

A5 D5 C5 G5 F5

my big feet in the win - dow, \_ I got my head \_ on \_ the ground. \_

D5



Gtr. 2: w/ Rhy. Fig. 2 (till fade)

D5

C5

G5

F5

D5

The musical score for 'Whew!' consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains a single measure with a whole rest. The middle staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains a single measure with a whole rest. The bottom staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains a single measure with a whole rest. The word 'Whew!' is written above the middle staff.

The musical score is written on a single staff in treble clef. It consists of five measures, each corresponding to a specific chord: G5, D5, C5, G5, and F5. The notation includes various musical symbols such as eighth notes, quarter notes, and slurs. Below the staff, a fretboard diagram shows the fret numbers for each note. Fingerings are indicated by numbers 1, 1/2, 1/4, and 1. Bends are marked with 'grad. bend' and '1/4'. The fretboard diagram shows the following fret numbers for each measure: Measure 1 (G5): 15, 15, 15, 15; Measure 2 (D5): 13, 15, 13, 15, 13; Measure 3 (C5): 15, 13, 15, 13; Measure 4 (G5): 13, 15, 13, 15; Measure 5 (F5): 15, 13.

*Begin fade*

D5

A5

D5

C5

G5

F5

D5

1/4 1/2

13 13 (13) 10 12 (12) 10 12 10

*Fade out*

The musical score for "The Wind" by John Williams is presented in two systems. The first system shows the piano and guitar parts in G major (one sharp) and 4/4 time. The piano part begins with a treble clef and a key signature change to two sharps (F# and C#). The guitar part is in G major and 4/4 time. The second system shows the piano part in 3/4 time and the guitar part in 4/4 time. The piano part includes a key signature change back to one sharp (F#) and a time signature change to 3/4. The guitar part remains in G major and 4/4 time. The score includes various musical notations such as notes, rests, and fingerings.



from Albert Collins - *Cold Snap*

# I Ain't Drunk

Words and Music by Jimmie Liggins

Gtr. 2: Open Fm tuning, capo IV:  
(low to high) F-C-F-A $\flat$ -C-F

**Intro**

Moderately fast ♩ = 126 (♩♩ =  $\overset{\frown}{\text{♩}}^3\text{♩}$ )

A G G $\sharp$  A N.C.  
\*(F) (E $\flat$ ) (E) (F)

A G G $\sharp$  A N.C.  
(F) (E $\flat$ ) (E) (F)

A G G $\sharp$   
(F) (E $\flat$ ) (E)

Gtr. 2 (dist.)

*f*  
w/ fingers

TAB

5	3	5	3	3	5	3	0	3	0
---	---	---	---	---	---	---	---	---	---

Gtr. 1 (clean)

Rhy. Fig. 1

End Rhy. Fig. 1

*mf*

TAB

7	3	4	5	3	4	5	7	3	4	5	6
---	---	---	---	---	---	---	---	---	---	---	---

\*Symbols in parentheses represent chord names respective to capoed guitar. Symbols above represent actual sounding chords. Capoed fret is "0" in tab. Chord symbols reflect overall harmony.

A N.C. A G G $\sharp$  A  
(F) (F) (E $\flat$ ) (E) (F)

D7  
(B $\flat$ 7)

5  $\frac{1}{2}$  3  $\frac{1}{2}$  3  $\frac{1}{2}$  5 5 1 3  $\frac{1}{2}$  5 3 0 0 5  $\frac{1}{4}$  3 3 0 0 3 0

**Rhy. Fig. 2**

**End Rhy. Fig. 2**

5 5 7 3 4 5 6 5 12 12 12 10 11 10 10 12 12 12







Gtr. 1: w/ Rhy. Fig. 1 (2 times)

A N.C. A G G# A N.C. A G G# A N.C. A G G#

I get with my friends \_ and I be-gin to clown. I don't \_ care \_

Gtr. 1: w/ Rhy. Fig. 2

A N.C. A G G# A N.C. A G G# A

what the peo-ple are think - in'. I ain't drunk, \_ I'm just drink - in'. (But you're so

### Chorus

Gtr. 2 tacet

D7 (Bb7) A7

Aw, \_ man, \_ you know I ain't high. I just take a lit - tle bit ev-'ry now and high. \_ But you're so high. \_

2 0 0 2

Rhy. Fig. 3

Gtr. 1

10 10 10 10 10 10 5 5 5 5 7 7 7

E7

D7

then. Aw, \_ man, you ought-ta be a-shamed of your-self. But you're so high, \_ stay drunk all the time.) \_

7 9 7 9 7 9 5 5 5 5 7 7 7



**Verse**

Gtr. 2 tacet

A7  
(F7)

G G#  
(Eb) (E)

A N.C.

A G G#

Aw, come on now, why you all do me like that? 2. Come home last night,

Gtr. 2

Gtr. 1

End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 1 (2 1/2 times)

A N.C.

A G G#

A N.C.

A G G#

A N.C.

A G G#

all lush. Ba - by get in a fuss, I said, "Hon - ey, hush."

Gtr. 1: w/ Rhy. Fig. 2

A N.C.

A G G#

A N.C.

A G G#

A N.C.

A G G#

I don't care what the peo - ple are think - in', I ain't drunk, \_

**Chorus**

Gtr. 1: w/ Rhy. Fig. 3

D7

A

I'm just drink - in'. Man, I ain't drunk. I done told you all (But you're so high. \_



A7 (F7)

I ain't drunk, — man. Why you all do - in' me like that? Ha, yeah, I'm just

Gtr. 2 But you're so high. —

T

3 0 2 (2) 0 0 2 0 2

2

E7 (C7) D7 (Bb7)

hav - in' fun, — man. What? Aw, no, — man.

But you're so high, — stay drunk all the time.) —

5 3 5

A7 (F7) G G# (Eb) (E)

Man, like, I don't know why y'all talk - in' 'bout me like this.

2/2 0 1 0 2 0 2 0 2 0 2 0

### Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (3 times)

A N.C. A G G# A N.C. A G G# A N.C. A G G#

(F) (F) (Eb) (E) (F) (F) (Eb) (E) (F) (F) (Eb) (E)

5 5 5 3 0 2 2 0 1 5 5 3 5 3 (3) 4 3 5 3 5 3 5 3 5 3

0 0



A N.C. (F) A G G# (F) (Eb) (E) A N.C. (F) A G G# (F) (Eb) (E) A N.C. (F) A G G# (F) (Eb) (E)

\*3rd string caught by bend on 2nd string; don't pick.

Gtr. 1: w/ Rhy. Fig. 2

A N.C. (F) A G G# (F) (Eb) (E) A (F)

Gtr. 2

D7 (Bb7) A7 (F7)

Gtr. 1

E7 (C7) D7 (Bb7)



A7 (F7) E7 (C7) A7 (F7)

\*fdbk.

Rhy. Fig. 4

D7 (Bb7) A7 (F7)



E7 (C7) D7 (Bb7)

End Rhy. Fig. 4

Verse

Gtr. 2 tacet

A7 (F7) E7 (C7) A G G# (F) (Eb) (E) A N.C. A G G#

3. You done the right \_ thing. \_

Gtr. 1: w/ Rhy. Fig. 1 (2 1/2 times)

A N.C. A G G# A N.C. A G G# A N.C. A G G#

I wan-na thank you, too. Now let's have a lit-tle drink, \_ just me and you.

Gtr. 1: w/ Rhy. Fig. 2

A N.C. A G G# A N.C. A G G# A N.C. A G G#

I don't care \_ what the peo-ple are think-in'. I ain't drunk, \_ I'm \_



Chorus  
Gtr. 1: w/ Rhy. Fig. 3

A D7 (Bb7)

— just — drink-in'. — Who, me? I ain't high, man.

(But you're so high. — But you're so

Gtr. 2

3 0 2 (2) 0 2 0 0 2

T

Gtr. 2 tacet A7

I don't know why y'all talk - in' 'bout me — like this.

high. — But you're so

E7 D7 A7

You got - ta mind your own busi - ness, broth-er. You, you ought-ta watch your -

high, — stay drunk all the time.) —

Verse  
Gtr. 1: w/ Rhy. Fig. 1 (3 times)

G G# A N.C. A G G#

self too. You don't un - der-stand what I'm say - in'. 4. I wan-na tip you, ba - by,

A N.C. A G G# A N.C. A G G# A N.C. A G G#

be - fore I go. I'll be back to-mor-row night and drink some mo'.

Gtr. 1: w/ Rhy. Fig. 2

A N.C. A G G# A N.C. A G G# A N.C. A G G#

I don't care — what the peo-ple are think-in'. I ain't drunk,



# Chorus

Gtr. 1: w/ Rhy. Fig. 3

D7

(Bb7)

A

I'm just drink - in'. Oh, no, you the one drunk.

(But you're so high.

Gtr. 2

Look at your eyes, man. Don't you tell my old lady, now.

But you're so high.

semi-harm. 1/2

Well, I ain't had but four, five, six, But you're so high,

E7 (C7)



D7 (Bb7) A7 (F7) E7 (C7)

sev - en, eight, nine, — ten, e - lev - en, twelve...

stay drunk all the time.) —

This section contains the main guitar and vocal melody. The guitar part is written in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "sev - en, eight, nine, — ten, e - lev - en, twelve...". The guitar part includes various musical notations such as triplets, slurs, and a wavy line indicating a tremolo. The tablature is written in a standard six-string format with fret numbers 0 through 12.

Outro-Guitar Solo

Gtr. 1: w/ Rhy. Fig. 4 (1st 7 meas.)

A7 (F7)

This section is the first part of the guitar solo for Gtr. 1. It is written in treble clef with a key signature of two sharps. The solo features various musical notations including triplets, slurs, and a wavy line indicating a tremolo. The tablature is written in a standard six-string format with fret numbers 0 through 12.

D7 (Bb7) A7 (F7)

This section continues the guitar solo for Gtr. 1. It is written in treble clef with a key signature of two sharps. The solo features various musical notations including triplets, slurs, and a wavy line indicating a tremolo. The tablature is written in a standard six-string format with fret numbers 0 through 12.

Gtr. 2 E7 (C7) D7 (Bb7)

This section is the second part of the guitar solo for Gtr. 2. It is written in treble clef with a key signature of two sharps. The solo features various musical notations including triplets, slurs, and a wavy line indicating a tremolo. The tablature is written in a standard six-string format with fret numbers 0 through 12.

Gtr. 1 Rhy. Fill 1 End Rhy. Fill 1

This section contains two rhythmic fills for Gtr. 1. The first fill is labeled "Rhy. Fill 1" and the second is labeled "End Rhy. Fill 1". Both are written in treble clef with a key signature of two sharps. The fills feature various musical notations including triplets, slurs, and a wavy line indicating a tremolo. The tablature is written in a standard six-string format with fret numbers 0 through 12.



Gtr. 1: w/ Rhy. Fig. 4

A7  
(F7)

E7  
(C7)

A7  
(F7)

First system of music for Gtr. 1. It consists of three measures. The first two measures are in A7 (F7) and E7 (C7) respectively, featuring a triplet of eighth notes on the treble staff and a corresponding fretboard diagram on the bottom staff. The third measure is in A7 (F7) and includes a 1/4 note triplet on the treble staff and a fretboard diagram on the bottom staff. The bottom staff also shows a sequence of fret numbers: 0, 0, 3, 0, 0, 1, 2, 0, 0, 0, 2.

D7  
(Bb7)

Second system of music for Gtr. 2. It consists of three measures. The first two measures are in D7 (Bb7) and feature a triplet of eighth notes on the treble staff and a fretboard diagram on the bottom staff. The third measure is in D7 (Bb7) and includes a 1/4 note triplet on the treble staff and a fretboard diagram on the bottom staff. The bottom staff also shows a sequence of fret numbers: 10, 10, 5, 0, 10, 8, 5, 0, 3, 0.

Gtr. 1: w/ Rhy. Fill 1

A7  
(F7)

E7  
(C7)

Third system of music for Gtr. 1. It consists of three measures. The first two measures are in A7 (F7) and feature a triplet of eighth notes on the treble staff and a fretboard diagram on the bottom staff. The third measure is in E7 (C7) and includes a 1/4 note triplet on the treble staff and a fretboard diagram on the bottom staff. The bottom staff also shows a sequence of fret numbers: 5, 3, 3, 5, 0, 2, 0, 1, 0, 2, 0.

D7  
(Bb7)

A7  
(F7)

G G# A N.C.  
(Eb) (E) (F)

Fourth system of music. It consists of three measures. The first two measures are in D7 (Bb7) and A7 (F7) respectively, featuring a triplet of eighth notes on the treble staff and a fretboard diagram on the bottom staff. The third measure is in G, G#, A, N.C. (Eb, E, F) and includes a 1/4 note triplet on the treble staff and a fretboard diagram on the bottom staff. The bottom staff also shows a sequence of fret numbers: 0, 0, 2, 0, 2, 0, 0, 3, 0, 0, 2, 0, 3, 0, 3, 0, 1, 0.







Bbm7 Fm7

you must be burn - ing me — be-hind — my back. \_ I smell

let ring - let ring - - -

musical score for "Smoke on the Water" by Deep Purple. The score is in B-flat major (three flats) and 4/4 time. It features a vocal melody, a guitar melody, and a bass line. The lyrics are: "smoke, you must be burn - ing me \_\_\_ be - hind \_\_\_ my back." The score includes a key signature change from B-flat major to F major (two flats) for the guitar solo section. The guitar solo is marked with a "1" and a wavy line. The bass line includes a "let ring - 4" instruction. The score is divided into three systems.







Gtr. 1: w/ Rhy. Fig. 2

Fm7

Bbm7

Fm7

2. What can a man do when good luck turns to bad?

[illegible]

Gtr. 2 tacet

Ab

Fm7
 Ab

ev - er had? \_
 I can't feel the heat, \_ but I

Rhy. Fig. 5
 Gtr. 1

13 13 16 15 15 15 13 15 13 15
 8 8 8 8 8 8



# Chorus

Gtr. 1: w/ Rhy. Fig. 4

Fm7

C7#9

Fm7

Ba - by, it's no joke, \_ I \_ smell smoke. \_

Gtr. 2

15 (15) 13 15 13 15

## Bridge

Gtr. 2 tacet

A $\flat$

E $\flat$

It's a hell of a price \_ that I have to pay, \_

Gtr. 2

15 13 15 13

Gtr. 1

8 8 8 8 8  
9 9 9 9 9  
8 8 8 8 8  
10 10 10 10 10

8 8 8 8  
9 9 9 9  
8 8 8 8  
10 10 10 10

6 6 6 6 6  
8 8 8 8 8  
8 8 8 8 8  
8 8 8 8 8

B $\flat$ m7

Fm7

A $\flat$

work-ing for you ev-'ry night and day. \_ Deep in the night \_ when I

Gtr. 2

let ring -- -

6 6 6 6 6  
8 8 8 8 8  
8 8 8 8 8  
10 10 10 10 10

8 8 8 8 8  
9 9 9 9 9  
8 8 8 8 8  
10 10 10 10 10

8 8 8 8 8  
9 9 9 9 9  
8 8 8 8 8  
10 10 10 10 10



**turn to you, — I feel my worst fears have \_ come \_ true. —**

**E $\flat$  B $\flat$ m7 D $\flat$**

The first system of the musical score. The vocal line is in treble clef with a key signature of three flats (B $\flat$ , E $\flat$ , A $\flat$ ). The lyrics are "turn to you, — I feel my worst fears have \_ come \_ true. —". The piano accompaniment is in treble clef, featuring chords and arpeggios. The bass line is in bass clef, showing fingerings for the left hand.

### Organ Solo

Gtr. 1: w/ Rhy. Fig. 2

**Fm7**

**7**

**8va**

The Organ Solo section. The vocal line is in treble clef, showing a long note. The piano accompaniment is in treble clef, featuring chords and arpeggios. The bass line is in bass clef, showing fingerings for the left hand.

### Guitar Solo

Gtr. 1: w/ Rhy. Fig. 3

**A $\flat$  E $\flat$  B $\flat$ m7**

**8va**

**loco**

The Guitar Solo section. The vocal line is in treble clef, showing a long note. The piano accompaniment is in treble clef, featuring chords and arpeggios. The bass line is in bass clef, showing fingerings for the left hand.

Gtr. 1: w/ Rhy. Fig. 4

**D $\flat$  Fm7**

The second system of the Guitar Solo section. The vocal line is in treble clef, showing a long note. The piano accompaniment is in treble clef, featuring chords and arpeggios. The bass line is in bass clef, showing fingerings for the left hand.

**C7 $\sharp$ 9 Fm7**

The third system of the Guitar Solo section. The vocal line is in treble clef, showing a long note. The piano accompaniment is in treble clef, featuring chords and arpeggios. The bass line is in bass clef, showing fingerings for the left hand.



Bridge  
Bbm7

I smell smoke, when you think you're a-lone and there's no-bod-y look-

Gtr. 2

13 15 13 15 13 15 13

1/4

Gtr. 1

8 8 8 8 8  
9 9 9 9 9  
10 10 10 10 10

6 6 6 6 6  
6 6 6 6 6  
8 8 8 8 8

6 6 6 6 6  
6 6 6 6 6  
8 8 8 8 8

Fm7 Bbm7

ing. \_ I smell smoke in the mid-dle of the night

16 13 16 15 16 15 13 15 13 15 15 13

1

Gtr. 1

8 8 8 8 8  
9 9 9 9 9  
10 10 10 10 10

8 8 8 8 8  
9 9 9 9 9  
10 10 10 10 10

6 6 6 6 6  
6 6 6 6 6  
8 8 8 8 8







Fm7

smoke. — Oh, yeah! — Ba-by, it's — no joke, —

Gtr. 2

Gtr. 1

C7#9

Fm7

I smell — smoke. —

8va

1/2

Outro

Fm7

C7#9

Fm7

8va

loco

let ring -



*Begin fade*

let ring - 1 let ring - 1 let ring - 1

Rhy. Fig. 6 End Rhy. Fig. 6

Gtr. 1: w/ Rhy. Fig. 6 (till fade)

Gtr. 2

8va 1 loco

P.H.

Pitch: C

*Fade out*

8va ----- 1



from Johnny Winter - *Johnny Winter*

# I'm Yours and I'm Hers

Words and Music by Johnny Winter

Gtr. 2: Open A tuning:  
(low to high) E-A-E-A-C#-E

**Intro**  
**Moderately slow** ♩ = 92  
\*A5

Gtr. 1  
(slight dist.)  
(Bass)

*f*  
w/ thumbpick  
let ring -----|

*f*  
w/ thumbpick & slide

T  
A  
B

T  
A  
B

\*Chord symbols reflect overall harmony.

E7#9

A

w/ thumbpick & fingers -----|

P.M. P.M. P.M. P.M. P.M. P.M.

w/o slide  
w/ fingers -----|

w/ slide

(0)



First system of musical notation, including a treble clef staff with a key signature of three sharps (F#, C#, G#) and a bass clef staff with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 5, 7, 5, 7, 7, 5, 7, 5, 7, 0).

Verse

A

Second system of musical notation, including a treble clef staff with a key signature of three sharps (F#, C#, G#) and a bass clef staff with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 5, 7, 5, 7, 7, 5, 7, 5, 7, 0). The lyrics "1. You know, I'm \_\_\_\_\_ yours and I'm hers, \_\_\_\_\_ lem - on squeez - er. \_\_\_\_\_" are written below the staff.



some - bod - y  
Well, man, uh,

else - 's \_\_\_\_\_ too. \_\_\_\_\_  
I'm lost up - town. \_\_\_\_\_

# Fill 1

Gtr. 1



Ah, yeah. \_ You know, I'm yours and I'm hers, \_\_\_\_\_  
Be my lem - on squeez-er. \_\_\_\_\_

5 7 5 7 5 7 7 7 5 7 5 7

12 14 14 14 14 14  
11 13 13 13 13 13  
12 14 14 14 14 14

4 5 5 8 5

**Fill 2**  
Gtr. 2

*let ring -----|*  
w/ slide

2 3 3 3 2 3 2 3 0 3 5 5 3 2 2 4



2nd time, Gtr. 1: w/ Fill 3  
2nd time, Gtr. 2: w/ Fill 4

A

some - bod - y else - 's too. \_\_\_\_\_  
Well, man, uh, I'm lost up - town. \_\_\_\_\_ Wan-na squeeze my

[illegible][illegible]



lem-on ba-by. You know, I'm two times sev-en, ma-ma, 'Cause you know I am a stran-ger,

w/ thumbpick & fingers -----

w/o slide  
w/ fingers -----

D9 N.C. 1. A5

do just what I wan-na do. I wan-na know what's go-in' down.

w/ thumbpick & fingers - 1

w/ slide let ring -----

Fill 5  
Gtr. 1







The image displays the guitar solo for the song "Hotel California" by The Eagles. It consists of two staves. The top staff is a standard musical notation in treble clef, featuring a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is written on a single staff, with various note values, rests, and a triplet of eighth notes. The bottom staff is a fretboard diagram showing the corresponding fret numbers for each note. It includes fingerings (1, 1/4, 1, 1/4) and specific techniques such as "let ring", "hold bend", and "1 1/2 bend". The diagram is divided into measures by vertical lines, corresponding to the musical notation above.

[illegible]

let ring -----|

2/3 3 3 2/3 2 2/3 0 5 0 2/3 0

3/5 0 2/3 2/3 0 3 0 3/5 0 0 3 0



let ring -----|      let ring ----|      let ring -----|

5 3 0 1 5 5 3 2 1 bend 0 4 (4) 2 4 7 0

w/ thumbpick & finger ----

3/5 0 3 0 3/5 0 3/5 0 2/3 0 3/5 0 0 2/3 0 2/3

1 hold bend 1 2 2 4 (4) 2 4 1 0 3 0 2 2

0 2 0 0 2 0 0 2 0 0 0 2 0 0 1 0 3 0 1 0 3

w/ thumbpick & finger ----

0 3/5 0 3 0 0 0 3 2 0 2 0 0 2/3 0 0 3/5 0 0 3 0 2/3 0

let ring -----|

0 1 0 3 0 1 0 3 0 3 0 1 0 3 0 2 0 2 0 2 0 2 0 1 0 3 0 3 0 0

5 5 3 0 3 2 2/3 0 0 3 0 5 3 0 3 2 2/3 0 3 0



3 0 0 2/4 2/4 2/3 2 0 2 0

0 2 0 2 0 0 2/3 0 3 2 2/3 0 5 0 3

w/ thumbpick & finger 1



First system of musical notation, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with a series of chords and single notes. The bass line includes a sequence of chords: 0 5 6, 0 7 7, 0 7 8, 0 7 7, 5 6 X X 0, and a series of chords: 7 8 8, 8 8 8, 7 8 8, 8 8 8, 7 8 8, 8 8 8, 7 8 8, 8 8 8, 7 8 8, 8 8 8, 7 8 8, 8 8 8.

Second system of musical notation, continuing the melodic and bass lines. The bass line includes a sequence of chords: 8 7 8, 8 8 8, 7 8 8, 8 8 8, 0 7 7, 5 7, X X 0, and a series of chords: 5 5 6, 7 5 6, 5 7, 0 5, 0 5, 0 5, 0 5.

Third system of musical notation, concluding the piece. The bass line includes a sequence of chords: (5) 7 8 7, 5 5, 5 7, 5 7, 5 0, 0, and a series of chords: 7 5 8 5, 7 8 7, 5 0, 7 8 7, 5 0, 0, 0.



The image shows a musical exercise in E major. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes, with some notes beamed together. A wavy line above a note indicates a slide. Below the staff, the text "w/o slide" and "w/ slide" are placed under specific measures. The bottom staff is a fretboard diagram with six lines. Frets are indicated by numbers 0, 2, 3, 5, and 7. A circled "2" over a "3" on the second string indicates a double fret. A wavy line above the fretboard indicates a slide.

3/5 0 3 0 0 5 0 2 3 0

3/5 0 3 0 5 0 2 3

let ring -----







The musical score is written for piano and voice. It begins with a piano introduction in the key of D major (three sharps: F#, C#, G#). The introduction consists of a series of chords and arpeggios in the right hand, while the left hand plays a simple bass line. The vocal melody enters in the second measure, with the lyrics "The wind is blowing" underneath. The melody is written in a soprano clef and features a mix of eighth and quarter notes, with some phrases marked with a wavy line indicating a "let ring" effect. The guitar accompaniment is written in a standard six-string format, with fret numbers indicated by numbers 1 through 8. The guitar part includes various techniques such as bends, slides, and vibrato, which are indicated by wavy lines and slurs. The score is divided into two systems, each with a vocal line and a guitar line. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The key signature remains D major throughout the piece.

The image displays a musical score for the song "The Wind" by The Beatles. It includes a guitar part (top) and a bass part (bottom), both with standard notation and guitar-specific tablature. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The guitar part features a melodic line with a "let ring" instruction, while the bass part provides a rhythmic accompaniment with a similar "let ring" instruction. The tablature for the guitar part shows fret numbers (0-5) and techniques like bends and slides. The bass part uses a similar notation system, including a (0) for a natural harmonic and various fret numbers.

**E7#9**

**Interlude A**

w/ thumbpick & fingers -----|  
P.M. P.M. P.M. P.M. P.M. P.M.

8 8 8 8 8 8 8 8 8  
7 7 7 7 7 7 7 7 7

0 0 0 0 0 0

w/o slide  
w/ fingers -----|

(0) 3 3 3 3  
5 5 5 5

w/ slide

10 12 12 12 12 12 12 12 12  
10 12 12 12 12 12 12 12 12  
10 12 12 12 12 12 12 12 12

0 3 0 3 5 3 0



First system of the musical score. The vocal line (treble clef) begins with a melody in D major. The guitar (middle staff) and bass (bottom staff) provide accompaniment. The guitar part includes a sequence of chords and a melodic line with a trill. The bass part features a walking bass line with a trill. The system concludes with a double bar line.

Verse  
A

Second system of the musical score, labeled "Verse A". The vocal line (treble clef) begins with a melody in D major. The guitar (middle staff) and bass (bottom staff) provide accompaniment. The guitar part includes a sequence of chords and a melodic line with a trill. The bass part features a walking bass line with a trill. The system concludes with a double bar line.

Third system of the musical score. The vocal line (treble clef) begins with a melody in D major. The guitar (middle staff) and bass (bottom staff) provide accompaniment. The guitar part includes a sequence of chords and a melodic line with a trill. The bass part features a walking bass line with a trill. The system concludes with a double bar line.



\_\_\_\_\_ lis - ten, ma - ma. Wan-na take you with me, \_\_\_\_\_

5 7 5 7 5 7 7 8 7 5 7 5 6 5 3 5

13 14 14 14 14  
12 13 13 13 13  
13 14 14 14 14

4 5 8 5

A

want you all to un - der - stand. \_\_\_\_\_

5 7 5 7 5 7 7 5 7 8 7 1

5 5 7 7 7 5 7 11 10

10 12 12 12 12 12  
10 12 12 12 12 12  
10 12 12 12 12 12

2 3 3 2 3 2 0 0



E7#9

Eb9

10 12 10 12 12 12 12 12 (12) 10 12 10

1 1/2 1 hold bend

8 7 8 7 8 7 8 7 6 6

3 3 5 0 0 3 0 2 3 0 3 3 0 9 9 10 10

0 0 0 0 0 3 0 2

D9 N.C. A5

bet - ter than your \_\_\_\_\_ stead - y man. \_\_\_\_\_

let ring -----

let ring -----

5 5 7 9 7 5 7 5 0 2 4 1 hold bend 0 5 8 5 5

6 5 3 0 3 2 3 3 3 2 3 2 2 3 0 3 5 0 0 0



Outro  
A5

First system of musical notation for the 'Outro A5' section, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The notation includes various musical symbols such as eighth notes, quarter notes, and slurs. Below the staff is a guitar fretboard diagram showing fingerings for the first system, including a sequence of notes (7, 5, 8, 5) and a sequence of notes (7, 8, 7, 5) with a 0 (open string) indicated.

Second system of musical notation for the 'Outro A5' section, continuing the treble clef staff with a key signature of two sharps. The notation includes various musical symbols such as eighth notes, quarter notes, and slurs. Below the staff is a guitar fretboard diagram showing fingerings for the second system, including a sequence of notes (3, 5, 0, 3, 0) and a sequence of notes (2, 3, 2, 0, 2, 0) with a 12/19 (slide) indicated.

Third system of musical notation for the 'Outro A5' section, continuing the treble clef staff with a key signature of two sharps. The notation includes various musical symbols such as eighth notes, quarter notes, and slurs. Below the staff is a guitar fretboard diagram showing fingerings for the third system, including a sequence of notes (2, 2, 2, 0, 1, 0, 3, 0, 3, 0) and a sequence of notes (5, 5, 5, 3, 3, 2, 3, 0, 3, 0).

Fourth system of musical notation for the 'Outro A5' section, continuing the treble clef staff with a key signature of two sharps. The notation includes various musical symbols such as eighth notes, quarter notes, and slurs. Below the staff is a guitar fretboard diagram showing fingerings for the fourth system, including a sequence of notes (5, 5, 5, 3, 3, 2, 3, 0, 3, 0) and a sequence of notes (5, 5, 5, 3, 3, 2, 3, 0, 3, 0).

E7#9

Fifth system of musical notation for the 'E7#9' section, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The notation includes various musical symbols such as eighth notes, quarter notes, and slurs. Below the staff is a guitar fretboard diagram showing fingerings for the fifth system, including a sequence of notes (8, 8, 8, 8, 8, 8, 8, 8, 8, 8) and a sequence of notes (0, 0, 0, 0, 0, 0, 0, 0, 0, 0).

Sixth system of musical notation for the 'E7#9' section, continuing the treble clef staff with a key signature of two sharps. The notation includes various musical symbols such as eighth notes, quarter notes, and slurs. Below the staff is a guitar fretboard diagram showing fingerings for the sixth system, including a sequence of notes (3, 3, 3, 3, 3, 3, 3, 3, 3, 3) and a sequence of notes (0, 0, 0, 0, 0, 0, 0, 0, 0, 0).



from Susan Tedeschi - *Just Won't Burn*

# It Hurt So Bad

Words and Music by Tom Hambridge

Intro  
Slow ♩. = 70

N.C. (Drums)      \*A7      D7      A7 N.C.

Gtr. 1 (slight dist.)      Rhy. Fig. 1      End Rhy. Fig. 1

*mf*

TAB

5/6 6 6 6 7 9 9/11 11 11 11 9 7 6  
6/7 7 7 7 9 11 11/12 12 12 12 11 9 7

\*Chord symbols reflect overall harmony.

Verse  
A7

me, the ten - der way we used to kiss.

Rhy. Fig. 2

17 17 14 14 7 7 9 9 7 7 9 9 7 5 5 17 17 14 14 7 7 9 9 7 7 9 9 7

E7

I miss the way that you

12 9 11 12 9 9 11 11 9 9 11 11 9 12 9 11 12 9 9 11 11 9 9 11 11 9

0 0



touch me, — I miss the sweet taste — of your —

lips. — 2. I was a fool to ev -

End Rhy. Fig. 2

# Verse

Gtr. 1: w/ Rhy. Fig. 2 (1st 7 meas.)

- er leave — you, — you were a fool to let —

me go. — Oh, — it's so lone - some, lone - some

here with - out — you, — oo, how — I miss you

so. — It hurt, it hurt, it hurt — so



Chorus

D7

bad, \_\_\_\_\_ you are the best man \_ I ev -

A7

- er had, \_\_\_\_\_ why was I so \_\_\_\_\_ blind \_\_\_\_\_

B7

\_\_\_\_\_ to see? \_\_\_\_\_ Now the big-gest fool \_\_\_\_\_ is

E7

F7

E7 N.C.

me. \_\_\_\_\_ 3. I miss the arms that used \_\_\_\_\_

let ring -----



Verse

Gtr. 1: w/ Rhy. Fig. 2

A7

to hold me, the ten - der way we used to kiss,

E7

oo, yes. Oh, I miss the way that you

touch me, I miss the sweet taste of your

A7

D7

A7 N.C.

lips.

Gtr. 2 (dist.)

*mf*

7 5/6 5 7 5 7/9 5 5 7/8 7 6 7

Guitar Solo

A7

5 5 6 7 7 7 7 9 9 7 7 9 9 7 5 7 5/6 5 7 5 7 5

E7

let ring -----| let ring --| let ring ---| let ring --|

7 7 0 0 4 5 5 7 7/9 7 7/9 7 7/9 7 7/9 7 7/12 9 12 9/10 7 10 10 7 10

let ring -----| let ring ---| let ring --|

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 8 7 8 7 8 7 8 7 8 8 19/21 21 17 14 19 19 19 0







B7

\_\_\_\_\_ to see? \_\_\_\_\_

And now the big-gest fool \_\_\_\_\_ is

7 8 7 8 9 7 10 10 7 9 9 7 10 10 7 9 9 10 10 7 9 9 8

The musical score is presented in three systems. The first system contains the vocal melody for the first line of the song, with lyrics "me. 4. Oh, oh, what a fool I was, dar - lin', yes,". The melody is written in treble clef with a key signature of three sharps (F#, C#, G#). Chord symbols E7, F7, and E7 N.C. are placed above the staff. The second system continues the vocal melody for the second line of the song, with lyrics "I was, dar - lin', yes,". The third system shows the guitar accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes, and a guitar solo section with various chord symbols (6/7, 7/7, 8/8) and a key signature change to two sharps (F#, C#).

Verse

A7

and, oh, you were a fool to let, \_\_\_

E7

let \_\_\_\_\_ me go, \_\_\_\_\_

why \_\_\_\_\_ did you let \_\_\_\_\_ me go? \_\_\_\_\_

It's so lone - some here \_\_\_\_\_

12 9 11 12

9 9 11 9 9 11 9 9

7 0



N.C.

with - out you, oh, how I miss you

A7 D7 A7 N.C.

so. Oh, oh, now,

P.M.

# Outro

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

A7 D7 A7 N.C.

yes. Don't do it, don't do it, don't do it, oh, —

A7 D7 A7 N.C.

Lord, no. I miss you, oh, —

A7 D7 A7 N.C.

yeah. Come back, oh, come back —

A7 D7 A7 N.C.

to me, yes. Oh, how I



Free time

D7

N.C.

A tempo

miss you, \_\_\_\_\_ oh, I miss you \_\_\_\_\_ so, \_\_\_\_\_

Gtr. 1

\_\_\_\_\_

\_\_\_\_\_

Gtr. 1: w/ Rhy. Fig. 1 (till fade)

A7

D7

A7 N.C.

\_\_\_\_\_ oh, \_\_\_\_\_ Lord - y, Lord - y, Lord - y, \_\_\_\_\_

A7

D7

A7 N.C.

\_\_\_\_\_ oh, \_\_\_\_\_ oh, oh, oh, oh, oh, \_\_\_\_\_

*Begin fade*

A7

D7

A7 N.C.

oh, \_\_\_\_\_ oh, \_\_\_\_\_ oh, no. \_\_\_\_\_ Don't do it, oh, \_\_\_\_\_ come on, \_\_\_\_\_

A7

D7

A7 N.C.

\_\_\_\_\_ ba - by, \_\_\_\_\_ come back to me, \_\_\_\_\_ oh, \_\_\_\_\_ how I \_\_\_\_\_ miss you \_\_\_\_\_ so, \_\_\_\_\_

A7

D7

A7 N.C.

how I miss you, oh, \_\_\_\_\_ oh, oh, \_\_\_\_\_ oh, \_\_\_\_\_ oo, \_\_\_\_\_

*Fade out*

A7

D7

A7 N.C.

A7

D7

\_\_\_\_\_ now, \_\_\_\_\_ oh, I miss you, hey, \_\_\_\_\_ yeah. \_\_\_\_\_







Verse

Am

1. What do you think of that?

The first system of the verse is in A major (three sharps) and Am chord. It consists of three staves. The top staff is a vocal line with a whole rest in the first two measures, followed by a half note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The middle staff is a piano accompaniment line with a quarter rest, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C#4, a quarter note B3, and a quarter note A3. The bottom staff is a guitar line with a 7/7 chord in the first measure, a 5/5 chord in the second measure, a 7/5 chord in the third measure, a 5/0 chord in the fourth measure, a 0/0 chord in the fifth measure, and a 7/0 chord in the sixth measure. The system ends with a double bar line and a final chord of 1/2/0.

I'm sleep - in' down at the laun - dro - mat.

The second system of the verse is in A major and features Dsus2, G5, and Asus2 chords. It consists of three staves. The top staff is a vocal line with a quarter rest, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C#4, a quarter note B3, and a quarter note A3. The middle staff is a piano accompaniment line with a quarter rest, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C#4, a quarter note B3, and a quarter note A3. The bottom staff is a guitar line with a 7/7 chord in the first measure, a 5/5 chord in the second measure, a 7/5 chord in the third measure, a 5/0 chord in the fourth measure, a 0/0 chord in the fifth measure, and a 7/0 chord in the sixth measure. The system ends with a double bar line and a final chord of 1/2/0.

If you should pass, be sure to drop right by. \_\_\_\_

The third system of the verse is in A major and features D and A7 chords. It consists of three staves. The top staff is a vocal line with a quarter rest, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C#4, a quarter note B3, and a quarter note A3. The middle staff is a piano accompaniment line with a quarter rest, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C#4, a quarter note B3, and a quarter note A3. The bottom staff is a guitar line with a 7/7 chord in the first measure, a 5/5 chord in the second measure, a 7/5 chord in the third measure, a 5/0 chord in the fourth measure, a 0/0 chord in the fifth measure, and a 7/0 chord in the sixth measure. The system ends with a double bar line and a final chord of 1/2/0.

Well, I

The fourth system of the verse is in A major and features D and A7 chords. It consists of three staves. The top staff is a vocal line with a quarter rest, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C#4, a quarter note B3, and a quarter note A3. The middle staff is a piano accompaniment line with a quarter rest, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C#4, a quarter note B3, and a quarter note A3. The bottom staff is a guitar line with a 7/7 chord in the first measure, a 5/5 chord in the second measure, a 7/5 chord in the third measure, a 5/0 chord in the fourth measure, a 0/0 chord in the fifth measure, and a 7/0 chord in the sixth measure. The system ends with a double bar line and a final chord of 1/2/0.



Asus2 D G5

don't have no clothes to clean, to put in - side the ma -

let ring

Asus2 D

chine. But it's the cra - zi - est place I have ev - er been.

let ring

A7

let ring

1/4

Chorus D9

Come 'round and meet my

let ring



A

friends. \_\_\_\_\_

They'll be there with \_\_\_\_\_ me \_\_\_\_\_

8va-----|

loco

Harm.-----|

E

right through to the end. \_\_\_\_\_

let ring -----|

E7sus4

3

Right through to the end. \_\_\_\_\_

Right through to the end.

P.M. ---|

let ring -----|

E7

Oh. \_\_\_\_\_

let ring -----|

let ring -----|

3



## Interlude

A7

The first system of guitar notation for the Interlude section. The treble clef staff shows a melodic line in A major with a 7th fret barre. The bass clef staff shows a complex bass line with 7th and 5th fret barre chords, including triplets and a 1/4 note pickup. The system consists of three measures.

The second system of guitar notation for the Interlude section. The treble clef staff continues the melodic line with triplets and a 3/4 note pickup. The bass clef staff continues the bass line with 7th and 5th fret barre chords, including triplets and a 1/4 note pickup. The system consists of three measures.

The third system of guitar notation for the Interlude section. The treble clef staff continues the melodic line with triplets and a 3/4 note pickup. The bass clef staff continues the bass line with 7th and 5th fret barre chords, including triplets and a 1/4 note pickup. The system consists of three measures.

The fourth system of guitar notation for the Interlude section. The treble clef staff continues the melodic line with triplets and a 3/4 note pickup. The bass clef staff continues the bass line with 7th and 5th fret barre chords, including triplets and a 1/4 note pickup. The system consists of three measures.

## Guitar Solo

A7

The first system of guitar notation for the Guitar Solo section. The treble clef staff shows a melodic line in A major with a 7th fret barre. The bass clef staff shows a complex bass line with 12th and 14th fret barre chords, including triplets and a 1/4 note pickup. The system consists of three measures.

The second system of guitar notation for the Guitar Solo section. The treble clef staff continues the melodic line with triplets and a 3/4 note pickup. The bass clef staff continues the bass line with 12th and 14th fret barre chords, including triplets and a 1/4 note pickup. The system consists of three measures.



First system of musical notation. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains a melody with eighth and sixteenth notes, including triplets. The bottom staff is a six-string guitar fretboard diagram with three measures. The first measure contains the sequence: 12, (12), 11, 11, 12, 11, 14, 12, 11, 14, 11, 12. The second measure contains: 14, 11, 12/12, 0, 0. The third measure contains: 11/0, 11/0, 11/0, 11/0. A wavy line is positioned above the second measure.

Second system of musical notation. The top staff continues the melody with eighth and sixteenth notes, including triplets. The bottom staff contains three measures. The first measure contains: 12/0, 14/0, 16/0, 17, 16. The second measure contains: 11/0, 11/0, 11/0, 11/0, 11/0, 11/0, 12, 12. The third measure contains: 12/0, 14, 14, 12/12, 14, 12. A wavy line is positioned above the third measure.

Third system of musical notation. The top staff features a melody with eighth notes, sixteenth notes, and a triplet. The bottom staff contains three measures. The first measure contains: 15, 15, 14. The second measure contains: 15, (15), 13, 15, 13, 12, 14, 12, 11, 14. The third measure contains: 11, 12, 12. Wavy lines are positioned above the first and third measures.

Fourth system of musical notation. The top staff continues the melody with eighth and sixteenth notes, including triplets. The bottom staff contains three measures. The first measure contains: (12), 12, (12), 11, 12, 11, 12, 11, 14. The second measure contains: 11, 12, 14, 11, 12, 11, 12. The third measure contains: 12, (12), 11, 12, 11, 12, 12. Wavy lines are positioned above the first and second measures.

Fifth system of musical notation. The top staff features a melody with eighth notes, sixteenth notes, and triplets. The bottom staff contains three measures. The first measure contains: (12), 12, (12), 11, 12, 11, 12, 12. The second measure contains: 12/12, (12/12), 11, 12, 11, 12, 12. The third measure contains: 12/12, (12/12), 11, 12, 11, 12, 12. Wavy lines are positioned above the first and third measures.

Sixth system of musical notation. The top staff features a melody with eighth notes, sixteenth notes, and triplets. The bottom staff contains three measures. The first measure contains: (12/12), 12/12, (12/12), 11, 12, 11, 12, 12. The second measure contains: 12/12, 12/12. The third measure contains: 12, 12. Wavy lines are positioned above the second and third measures.



D7

(12) (12) X X 14/16 15 X 0 X X 13

A7 D7

0 12 13 14 X X 0 X 12 13 14 X 12 13 15 15 (15) 13 14 15 13 14 13 12 14

E7

14 12 11 14 11 12 12 12 (12) 11 14 X X X X 0 12

Harm.

(12) 12 (12) 11 14 14 12 12 (12) 12

(12) 12 12 12

Interlude  
A7

5 5 7 7 5 7 5 7 5 7 7 X 7 X 7 5 7 7 5 7 0 0 7 5 7



# Verse

Asus2

D

G5

Asus2

D



A

Asus2 D G5

What do you think of that? I'm on the street like an old \_\_\_\_\_

A Asus2 D

stray cat. If you should look for me, you'll know \_ ex - act - ly where to

A

go. Oh, \_\_\_\_\_ come

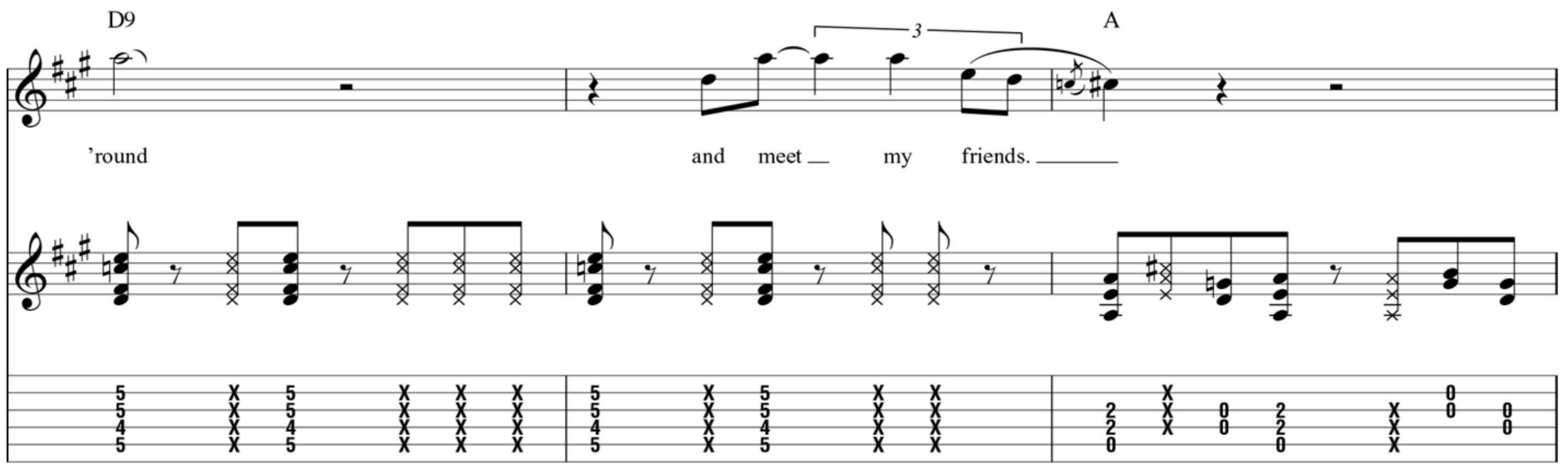


## Chorus

D9

'round and meet — my friends. —

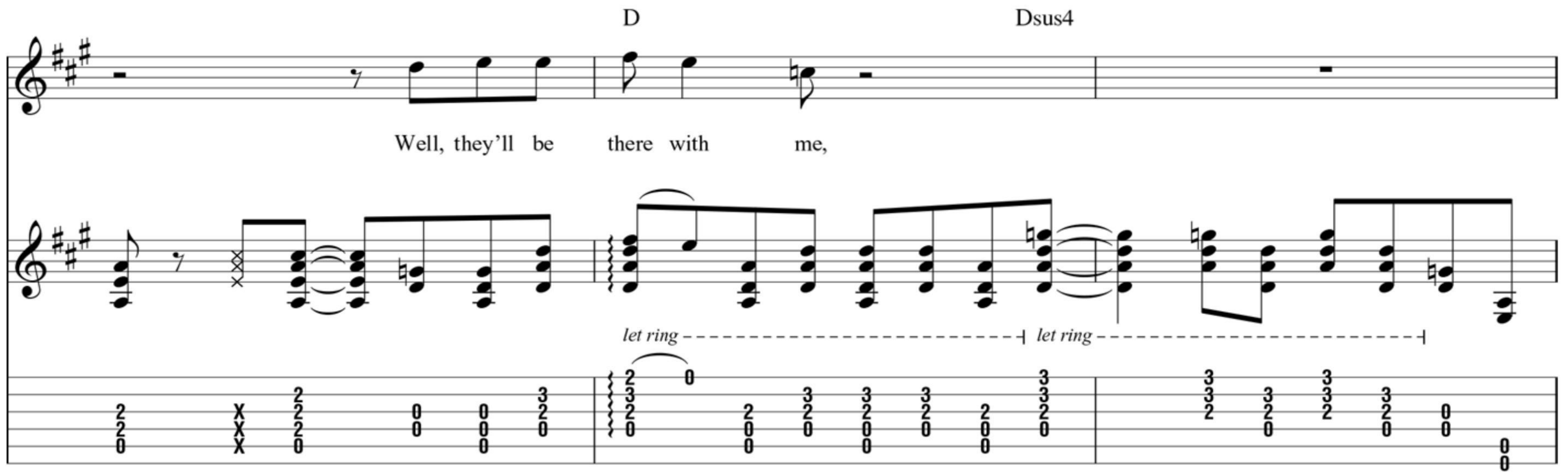
A



D Dsus4

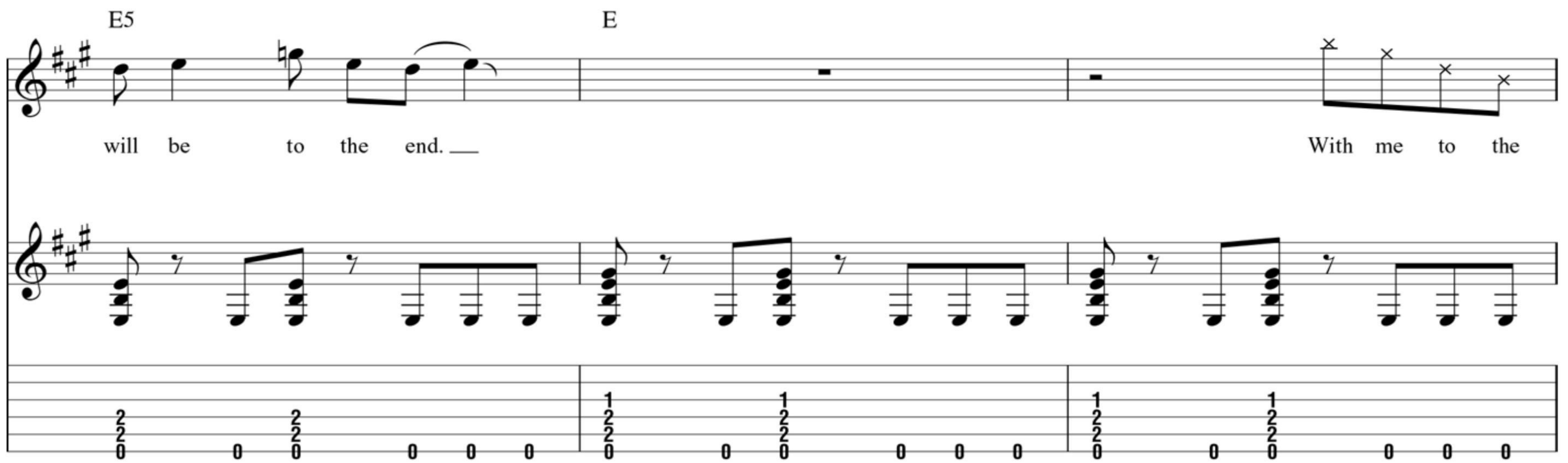
Well, they'll be there with me,

let ring — — — — — let ring — — — — —



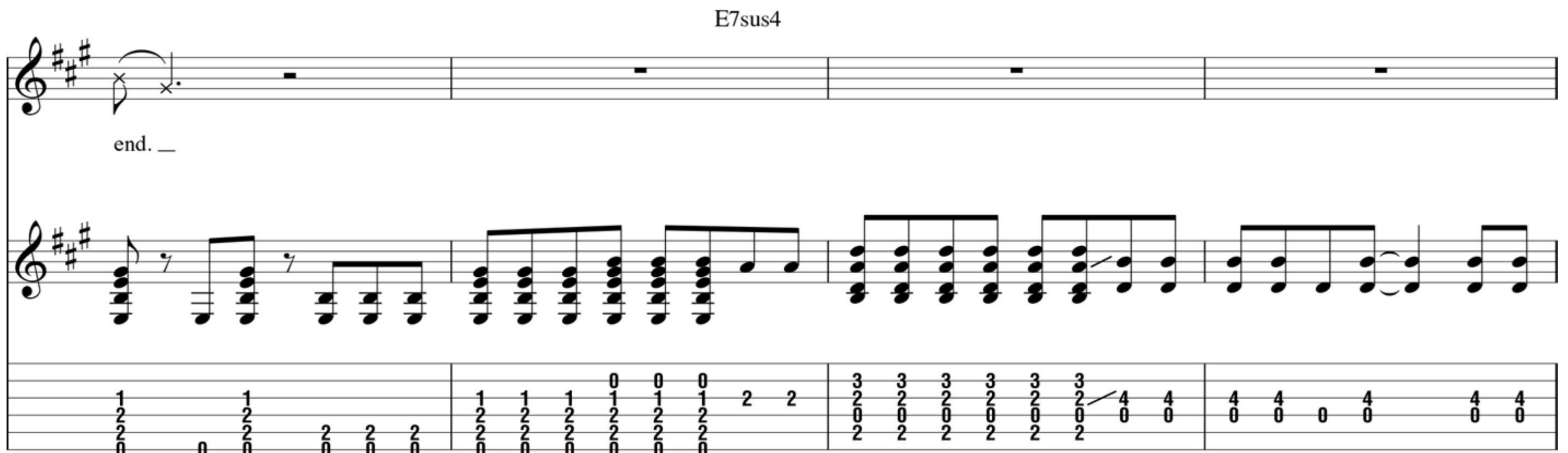
E5 E

will be to the end. — With me to the



E7sus4

end. —





Interlude

A7

Hey! \_\_\_\_\_

4 0 4 0 4 0 0 0 0 0 5 7

Harm. ---|

7 7 5 5 7 5 5 5 7 7 0 0 7 5 7 5 5 7 7 5 7

Pitch: D G  
A D

P.H.

7 7 5 7 7 0 5 7 7 X 5 7 5 7 5 7 X 0 7 7 5 7

Pitch: F

5 7 7 X 5 7 7 5 7 0 7 7 5 7 7 5 5 7 7 0 5 7 7 5 7

Harm.

5 7 7 0 7 7 5 7 5 7 7 0 5 7 7 5 7 7 7 5 5 7 7



# Verse

Am D G5

3. What do you think of that? I'm sleep - in' down at the laun - dro - mat.

Asus2 D A

If you should pass — by, drop right in.

*let ring -----*

Am

Well, I don't — have no clothes — to



D G5 Asus2

clean, \_\_\_\_\_ to put in - side \_\_\_\_\_ the ma - chine. \_\_\_\_\_

let ring -----

let ring -----

D A

But it's the cra - zi - est place I have ev - er been.

let ring -----

let ring -----

Well, come 'round \_\_\_\_\_

(3)

Chorus

D9 A7 A7#9

\_\_\_\_\_ and meet \_\_\_\_\_ my friends. \_\_\_\_\_

3



D9

They'll be there with me, \_\_\_

E7

right through to the end. \_\_\_ Right \_\_\_ through to the end.

Right \_\_\_ through to the end.

\*Strum open 4th & 5th strings while executing pull-off.

**Interlude**  
A7

Right through to the end.



First system of musical notation. The treble clef staff shows a melodic line with a triplet of eighth notes and a 1/2 fret bend. The bass clef staff shows a bass line with a 1/2 fret bend and a triplet of eighth notes.

Second system of musical notation. The treble clef staff shows a melodic line with a triplet of eighth notes and a 1/2 fret bend. The bass clef staff shows a bass line with a 1/2 fret bend and a triplet of eighth notes.

Third system of musical notation. The treble clef staff shows a melodic line with a triplet of eighth notes and a 1/2 fret bend. The bass clef staff shows a bass line with a 1/2 fret bend and a triplet of eighth notes.

Fourth system of musical notation. The treble clef staff shows a melodic line with a triplet of eighth notes and a 1/2 fret bend. The bass clef staff shows a bass line with a 1/2 fret bend and a triplet of eighth notes.

\*Notes on 2nd string sound due to exaggerated vibrato on 3rd string.

Fifth system of musical notation. The treble clef staff shows a melodic line with a triplet of eighth notes and a 1/2 fret bend. The bass clef staff shows a bass line with a 1/2 fret bend and a triplet of eighth notes.

Sixth system of musical notation. The treble clef staff shows a melodic line with a triplet of eighth notes and a 1/2 fret bend. The bass clef staff shows a bass line with a 1/2 fret bend and a triplet of eighth notes.



let ring ---|

let ring -----|

let ring -----|

3va loco

Pitch: B

Free time

N.C.



from Albert King - *The Very Best of Albert King*

# Laundromat Blues

Words and Music by Sandy Jones, Jr.

DGDGBE tuning, down 1 1/2 steps:  
(low to high) B-E-B-E-G#-C#

Verse

Slow ♩. = 69

\*Bb7  
\*\*(Db7)

Eb7  
(Gb7)

1. You been meet- in' your man, babe, down at the lo - cal laun - dro - mat. \_

Gtr. 1 (dist.)

*mf* w/ thumb

T  
A  
B

6 8 6 9 10 7 9 9

\* Chord symbols reflect overall harmony.  
\*\* Symbols in parentheses represent chord names respective to detuned guitar. Symbols above reflect actual sounding chords.

Bb7  
(Db7)

I say you

12 9 12 9 7 9 7 5 9 12 9 12 9 9 7

Eb7  
(Gb7)

been meet- in' your man, babe, down at the lo - cal laun - dro - mat. \_

7 7 5 6 9

Bb7  
(Db7)

7 9 9 7 9 9 9 7 5 6 5 (5) 5 9 9 11 9 9 7 9 7 9 9



F7 (Ab7) Eb7 (Gb7)

I done got \_\_\_ wise, \_\_\_ and dad-dy ain't go - in' for that. \_\_\_

The first system of the musical score. The vocal line starts with a whole note rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment features a sustained chord of F7 (Ab7) in the left hand and a melodic line in the right hand. The guitar line starts with a whole note rest, followed by a quarter note G2, a quarter note A2, a quarter note Bb2, a quarter note C3, a quarter note Bb2, a quarter note A2, a quarter note G2, and a quarter note F#2. The guitar line includes a bend on the 9th fret and a 1/2 bend on the 12th fret.

Bb7 (Db7) F7 (Ab7)

The second system of the musical score. The vocal line starts with a whole note rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment features a sustained chord of Bb7 (Db7) in the left hand and a melodic line in the right hand. The guitar line starts with a whole note rest, followed by a quarter note G2, a quarter note A2, a quarter note Bb2, a quarter note C3, a quarter note Bb2, a quarter note A2, a quarter note G2, and a quarter note F#2. The guitar line includes a bend on the 9th fret and a 1/2 bend on the 12th fret.

Verse Bb7 (Db7) Eb7 (Gb7)

2. Ear - ly ev - 'ry morn - in' \_\_\_ you grab your old blouse \_\_\_ or two. \_\_\_

The third system of the musical score, labeled 'Verse'. The vocal line starts with a whole note rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment features a sustained chord of Bb7 (Db7) in the left hand and a melodic line in the right hand. The guitar line starts with a whole note rest, followed by a quarter note G2, a quarter note A2, a quarter note Bb2, a quarter note C3, a quarter note Bb2, a quarter note A2, a quarter note G2, and a quarter note F#2. The guitar line includes a bend on the 9th fret and a 1/2 bend on the 12th fret.

Bb7 (Db7)

Yeah, you get

The fourth system of the musical score. The vocal line starts with a whole note rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment features a sustained chord of Bb7 (Db7) in the left hand and a melodic line in the right hand. The guitar line starts with a whole note rest, followed by a quarter note G2, a quarter note A2, a quarter note Bb2, a quarter note C3, a quarter note Bb2, a quarter note A2, a quarter note G2, and a quarter note F#2. The guitar line includes a bend on the 9th fret and a 1/2 bend on the 12th fret.



E♭7  
(G♭7)

up ear-ly ev-'ry morn - in' — and you grab your old blouse — or two. —

9/11 9 11 9 12 9 12

B♭7  
(D♭7)

— Oh, you

7 9 9 7 9 7 9 9 7 7 5 6 6 5 7/9 9 9 11 9 9 7

F7  
(A♭7) E♭7  
(G♭7)

know you rush down — to the laun - dry — while your man is wait-in' on

7/9 9 12 9 12

B♭7  
(D♭7) F7  
(A♭7)

you. — 3. You

7/9 9 7 9 7 9 7 5 6 4 5 6 4 6 6 6



## Verse

Bb7  
(Db7)Eb7  
(Gb7)

bet - ter hear my warn - in', I'm get - tin' mad - der ev - 'ry day. —

The first system of the musical score for the verse. It consists of a vocal line and a guitar line. The vocal line is in Gb major (three flats) and 4/4 time. The first measure contains the lyrics "bet - ter hear my warn - in'," and the second measure contains "I'm get - tin' mad - der ev - 'ry day. —". The guitar line is in the same key and time, featuring a series of chords and a melodic line. The first measure of the guitar line has a fret number 7, and the second measure has a fret number 9. The guitar line is written on a six-string guitar staff.

Bb7  
(Db7)

Yeah, you

The second system of the musical score for the verse. It consists of a vocal line and a guitar line. The vocal line is in Gb major (three flats) and 4/4 time. The first measure contains the lyrics "Yeah, you". The guitar line is in the same key and time, featuring a series of chords and a melodic line. The first measure of the guitar line has a fret number 12, and the second measure has a fret number 9. The guitar line is written on a six-string guitar staff.

Eb7  
(Gb7)

bet - ter hear my warn - in', — I'm get - tin' mad - der ev - 'ry day. —

The third system of the musical score for the verse. It consists of a vocal line and a guitar line. The vocal line is in Gb major (three flats) and 4/4 time. The first measure contains the lyrics "bet - ter hear my warn - in', —" and the second measure contains "I'm get - tin' mad - der ev - 'ry day. —". The guitar line is in the same key and time, featuring a series of chords and a melodic line. The first measure of the guitar line has a fret number 9, and the second measure has a fret number 12. The guitar line is written on a six-string guitar staff.

Bb7  
(Db7)

I don't want you to

The fourth system of the musical score for the verse. It consists of a vocal line and a guitar line. The vocal line is in Gb major (three flats) and 4/4 time. The first measure contains the lyrics "I don't want you to". The guitar line is in the same key and time, featuring a series of chords and a melodic line. The first measure of the guitar line has a fret number 7, and the second measure has a fret number 9. The guitar line is written on a six-string guitar staff.



F7 (Ab7) Eb7 (Gb7)

get so clean, ba - by, you \_ just might wash \_ your life \_ a -

11 7 9 12 9 12 12

Bb7 (Db7) F7 (Ab7)

way. \_\_\_\_ Ya hear?

7 9 9 7 9 7 7 5 7 5 6 5 7 9 9 7 9 9

**Guitar Solo**  
Bb7 (Db7) Eb7 (Gb7)

Ah. \_\_\_\_ Oh, \_\_\_\_ yeah.

12 12 9 12 12 12 12 9 12 12

Bb7 (Db7)

grad. release

12 12 9 9 9 12 12 12 12 12 12 12 12 12 12 12 12 12



E $\flat$ 7 (G $\flat$ 7)

Well, all right. —

B $\flat$ 7 (D $\flat$ 7)

Ah! —

F7 (A $\flat$ 7)                      E $\flat$ 7 (G $\flat$ 7)

grad. bend

\* Played behind the beat.

B $\flat$ 7 (D $\flat$ 7)                      F7 (A $\flat$ 7)

4. I know you



## Verse

Bb7  
(Db7)Eb7  
(Gb7)

don't know it, ba - by, but things look bad \_ for you. \_

The first system of the verse features a vocal melody in the treble clef and a bass line in the bass clef. The key signature has two flats (Bb and Eb). The vocal melody starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter rest. The bass line starts with a quarter rest, followed by a quarter note G3, a quarter note A3, a quarter note Bb3, a quarter note C4, a quarter note Bb3, a quarter note A3, and a quarter rest. The bass line includes a triplet of eighth notes (G3, A3, Bb3) and a quarter note (C4). The system ends with a double bar line.

Bb7  
(Db7)

The second system of the verse continues the vocal melody and bass line. The vocal melody starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter rest. The bass line starts with a quarter rest, followed by a quarter note G3, a quarter note A3, a quarter note Bb3, a quarter note C4, a quarter note Bb3, a quarter note A3, and a quarter rest. The bass line includes a triplet of eighth notes (G3, A3, Bb3) and a quarter note (C4). The system ends with a double bar line.

F7  
(Ab7)Eb7  
(Gb7)

The third system of the verse continues the vocal melody and bass line. The vocal melody starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter rest. The bass line starts with a quarter rest, followed by a quarter note G3, a quarter note A3, a quarter note Bb3, a quarter note C4, a quarter note Bb3, a quarter note A3, and a quarter rest. The bass line includes a triplet of eighth notes (G3, A3, Bb3) and a quarter note (C4). The system ends with a double bar line.

Bb7  
(Db7)F7  
(Ab7)Bb7  
(Db7)

The fourth system of the verse continues the vocal melody and bass line. The vocal melody starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter rest. The bass line starts with a quarter rest, followed by a quarter note G3, a quarter note A3, a quarter note Bb3, a quarter note C4, a quarter note Bb3, a quarter note A3, and a quarter rest. The bass line includes a triplet of eighth notes (G3, A3, Bb3) and a quarter note (C4). The system ends with a double bar line.



from Joe Bonamassa - *Blues Deluxe*

# Long Distance Blues

Words and Music by Bernice Carter

Intro  
Very slow ♩. = 48

N.C.                      A<sup>♯</sup>°    G                      E<sup>b</sup>7/B<sup>b</sup>    D7/A                      G5                      A<sup>b</sup>9

Gtr. 1 (clean)

*mf*

Verse  
G9    C9

1. Hel - lo, long \_ dis - tance; \_                      put my ba - by on \_ the line. \_

G9                      F<sup>♯</sup>9    G9    A<sup>b</sup>9                      B<sup>b</sup>9    A<sup>b</sup>9    G9    D<sup>b</sup>7

Gtr. 2 (clean)

*mf*

1/2

Gtr. 1



Gtr. 2 tacet  
C7

C9

Hel - lo, long \_ dis - tance; \_ put my ba - by on \_ the line. \_

Gtr. 1

G9 F#9 G9 Ab9 Bb9 Ab9 G9 A9 G9 Eb7

Gtr. 2

Gtr. 1

Gtr. 2 tacet  
D9

C9

I've got to talk to my girl \_ and tell her what's on \_ my mind, \_

Gtr. 1



G9

C9

G9

Ab9

yeah.

Gtr. 2

Gtr. 1

Verse

Gtr. 2 tacet

G9

C9

2. I nev - er been so lone - some and I nev - er felt so blue. \_\_\_\_\_

Gtr. 1

G9

F#9

G9

Ab9

Bb9

Ab9

G9

F#9

G9

A9

F#9

Db7

Gtr. 2

Gtr. 1



C9

I nev - er been so lone - some and I nev - er felt so blue. \_\_\_\_

G9      \*A $\flat$       G      E $\flat$ 9

\*Chord symbols implied by bass (next 3 beats).



D9

C9

Well, it's been a long time, — ba - by, — since I got a let - ter from you. —

The first system of the score includes a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are: "Well, it's been a long time, — ba - by, — since I got a let - ter from you. —". Below the vocal line are three guitar staves. The first guitar staff is in treble clef with a key signature of one sharp. The second and third guitar staves are in bass clef with a key signature of one sharp. The second guitar staff has a capo bracket indicating a capo on the 4th fret. The third guitar staff has a capo bracket indicating a capo on the 5th fret. The system concludes with a double bar line.

G9

C9

G9

8va-----

*f* w/ dist.

The second system of the score continues the vocal line and guitar accompaniment. The vocal line includes a dynamic marking of *f* (forte) and a note marked "w/ dist." (with distortion). The guitar accompaniment includes a dynamic marking of *f* and a note marked "w/ dist.". The system concludes with a double bar line.

**Guitar Solo**

Gtr. 1 tacet

\*G

C

Gtr. 2 8va-----

The third system of the score features a guitar solo for Gtr. 2. The solo is in treble clef with a key signature of one sharp. The system concludes with a double bar line.

\*Chord symbols implied by bass (next 12 meas.).







The musical score for 'The Rose Tree' is presented in three systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with a dashed line above it labeled '8va' indicating an octave shift. The melody is divided into four measures, each labeled with a chord: G, C, G, and N.C. (No Chord). The melody is primarily eighth notes, with a final measure containing a triplet of eighth notes. The second system continues the melody, also in treble clef, with a key signature change to two flats (B-flat and E-flat). The melody is divided into four measures, each labeled with a chord: G, C, G, and N.C. The melody is primarily eighth notes, with a final measure containing a triplet of eighth notes. The third system continues the melody, also in treble clef, with a key signature change to two flats (B-flat and E-flat). The melody is divided into four measures, each labeled with a chord: G, C, G, and N.C. The melody is primarily eighth notes, with a final measure containing a triplet of eighth notes. The bottom system shows the bass line, which is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The bass line is divided into four measures, each labeled with a chord: G, C, G, and N.C. The bass line is primarily eighth notes, with a final measure containing a triplet of eighth notes. The bottom system continues the bass line, also in treble clef, with a key signature change to two flats (B-flat and E-flat). The bass line is divided into four measures, each labeled with a chord: G, C, G, and N.C. The bass line is primarily eighth notes, with a final measure containing a triplet of eighth notes. The bottom system continues the bass line, also in treble clef, with a key signature change to two flats (B-flat and E-flat). The bass line is divided into four measures, each labeled with a chord: G, C, G, and N.C. The bass line is primarily eighth notes, with a final measure containing a triplet of eighth notes.

Verse  
G9

C9

3. Send me some mon - ey, ba - by; please don't talk no trash. \_\_\_\_\_

15

What I learned \_ from you, dar - ling: less talk and a lot of cash. \_



\* G9/C

C9

Gtr. 2 tacet

Hel - lo, long — dis - tance; —

put my ba - by on — the line. —

Gtr. 1

*mf*

\*Bass plays C.

G9

F#9

G9

A♭9

B♭9

A♭9

G9

A9

G9

E♭9

— yeah. —

D9

C7

I've got to talk to my girl —

and tell her what's on — my mind, —

G9

A#°

G

A9

A♭9

G9

Free time

— yeah. —

let ring -----



from Robben Ford - *Talk to Your Daughter*

# Mama Talk To Your Daughter

Words and Music by J.B. Lenoir and Alex Atkins

**Intro**  
Moderate Blues-Rock ♩ = 134 (♩ =  $\overline{\text{♩}^3\text{♩}}$ )

\*Gtr. 1  
Rhy. Fig. 1

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

*mf* P.M.-----

T  
A  
B

5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7

\*Fender Rhodes arr. for gtr.

G5 G6 G5 G6 Gtr. 1: w/Rhy. Fig. 1, 3 times G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

End Rhy. Fig. 1 \*\*Gtr. 2

*mf* P.M.-----

5 5 7 7 5 5 7 7 3 3 3 3 3 3 5 3 3 3

\*\*6-str. bass arr. for gtr.

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

full

6 3 3 3

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

(3) 6 6 7 5 3

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G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

# Verse

Gtr. 1: w/Rhy. Fig. 1, 2 3/4 times

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

1. Ma - ma, pa - pa, please talk to your daugh - ter for me. \_\_\_\_\_

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

Ma - ma, pa - pa, please talk to your daugh - ter for me. \_\_\_\_\_

G5 G6 G5 G6 G5 G6 G5 G6 Gtr. 2 tacet G5 G6 G5 G6

She done made \_\_\_\_\_ me love her and I



G5 G6 G5 G6 G5 G6 G5 G6 Gtr. 1 tacet  
\*G13

ain't gon - na leave her be.

Gtr. 3 (dist.)

*f*

2 3 4 5

\*Chord symbols reflect overall tonality.

Interlude  
G13

3 3 6 1/2 5 1/2 (5) 3 5 3 5 3 5 3 3 6 5 1/2 5 3 5

Verse  
G13

2. Yeah, — ba - by, please — don't dog me a - round. —

3 4 3 4 3 6 5 3 5 3 3 5

C13

Yeah, — ba - by, please —

grad. bend full

15 17 18 15 17 17 17 15 17 16 15 10 15 10



G13

— don't dog me a - round. — If you don't

let ring ----- 1

full 17 18 17 15 17 15 12 14 12 15 15

D13 C13 G13

quit your fool - in', put you six feet in the ground.—

P.M.

12 0 14 12 14 12 5 3 6 3 5 5 3 5 3 3

Chorus G13

You should talk to your daugh - ter. You should talk

full 15 10

5 3 5 5 5

C13

to your daugh - ter.— You should talk to your daugh - ter.—

full 15 17 12







G13

1/2

3

3

3

1/2

D13 C13 G13

1/4

grad. bend full

1/2

full

full

1/2

full

1/2

full

C13

full

1/2

grad. bend

1/2

G13

3

rake

full

1/2

1/2



D13

let ring

full

12

18 18 18 18 18 17 18 18

C13

let ring

full

18 18 18 18 18 17 18 18

C13

8va

let ring

full

grad. bend

rake

full

17 18 18 17 (17) 15 9 0 15

G13

8va

loco

full

1/2

15 18 15 17 17 15 17 (17) 4 14 16 15 15 15

C13

8va

8va

full

1/2

15 17 15 17 17 15 17 (15) 4 20



A13                      A7b13                      D7

### Interlude

Gtr. 1: w/Rhy. Fig. 1, 2 times

G5      G6      G5      G6

Gtr. 3 tacet

G5      G6      G5      G6      G5      G6      G5      G6

\*w/pick & finger

### Chorus

Gtr. 1: w/Rhy. Fig. 1

G5      G6      G5      G6

You    should    talk                      to    your            daugh -    ter.

G5      G6      G5      G6      G5      G6      G5      G6      G5      G6      G5      G6

You    should    talk            to    your            daugh -    ter.                      You    should    talk



C5 C6 C5 C6 C5 C6 C5 C6 G5 G6 G5 G6

to your daugh - ter. You should talk to your daugh - ter.

Gtr. 2

6/8 8 8 6 7 5

Gtr. 1

P.M.

5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7

G5 G6 G5 G6 D5 D6 D5 D6

She done made me love her and I

full full

6 (6) (6)

P.M.

5 5 7 7 5 5 7 7 7 7 9 9 7 7 9 9



Gtrs. 1 & 2 tacet

C5 C6 C5 C6 G5 G6 G5 G6 G5 G13

ain't gon - na leave her be. \_\_\_\_\_ You should talk

Gtr. 3

full full full full full

P.M.

2 3 4 5

5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7

to your daugh - ter. You should talk to your daugh - ter.

full

15 18 (15) 18

3

C13 G13

You should talk to your daugh - ter. You should talk

1/2 3

5 (5) 3 5 3 5

full

17 15 17 15 17



D13

to your daugh - ter. She done made — me love her and I

5 5 3 5 3 17 15 15

C13 G13

ain't gon - na leave her be. — You should talk

17 (17) 15 16 17 16 17 16 17 16 17 (17) 15 17 15 17 17 17 (17)

to your daugh - ter. — You should talk to your daugh - ter.

8va

16 15 15 17 17 full (17) 15 17 18 full

C13 G13

You should talk to your daugh - ter. You should talk

8va loco

(18) (18) 15 15 17 15 17 17 17 full 17 15 17



D13

to your daugh - ter. She done made — me love her and I

8va

loco

17 15 17 15 17

3 5 6 5 5

(17)

C13

G13

ain't- gon- na leave her be. —

3

full

17 15 15 17 17 17 17

17 15 13 15 13 14 13 14 17 17 17

3

full

Free Time

1/2

(17)

17 17 15 17 15 17

15 16 15 17 14 17 17 19 17

1/2

1/2

15 15

(15) (15)



from Son Seals - *Midnight Son*

# No, No Baby

By Son Seals

## Intro

Moderately slow ♩ = 93

(Drums & bass)

C

F

C

F

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1  
(clean)

*mf*

Intro guitar and bass tablature. The guitar part (Gtr. 1) is in 4/4 time, starting with a 3-measure rest, then playing a rhythmic figure (Rhy. Fig. 1) in C major and F major. The bass part (T, A, B) follows the same pattern. The guitar part ends with a double bar line and a repeat sign.

Gtr. 1: w/ Rhy. Fig. 1

C F C F

\*G

G<sup>b</sup>

Gtr. 1

Gtr. 2 (slight dist.)

*ff*

Verse guitar and bass tablature. The guitar part (Gtr. 1) is in 4/4 time, starting with a 3-measure rest, then playing a rhythmic figure (Rhy. Fig. 1) in C major and F major. The guitar part ends with a double bar line and a repeat sign. The bass part (T, A, B) follows the same pattern. The guitar part ends with a double bar line and a repeat sign.

\*See top of page for chord diagrams pertaining to rhythm slashes.

Gtr. 1: w/ Rhy. Fig. 1

F C F C F

Verse guitar and bass tablature. The guitar part (Gtr. 1) is in 4/4 time, starting with a 3-measure rest, then playing a rhythmic figure (Rhy. Fig. 1) in C major and F major. The guitar part ends with a double bar line and a repeat sign. The bass part (T, A, B) follows the same pattern. The guitar part ends with a double bar line and a repeat sign.

1. I said,

## Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

C F C F C F

hey, hey, ma - ma, now, ha, ha, won't you call \_\_\_ me up on the phone? \_\_\_

Verse guitar and bass tablature. The guitar part (Gtr. 1) is in 4/4 time, starting with a 3-measure rest, then playing a rhythmic figure (Rhy. Fig. 1) in C major and F major. The guitar part ends with a double bar line and a repeat sign. The bass part (T, A, B) follows the same pattern. The guitar part ends with a double bar line and a repeat sign.



C F C F C F

I said, hey, hey, ba - by, now, ha, ha, won't you call \_ me up on the

*mf*

8 10 8 10 8 8 10 8 9 10 11 X X X X X X X 11 9 X X

C F C F G Gb

phone? \_ Please call me and tell me,

*ff*

Rhy. Fig. 2

Rhy. Fig. 2A

12 11 13 13 13 13 8 11 8 10 8 10 8 8 8 10 8 8 10 10 10 9 10 10 10 11 11 10 10 9 9 10 10

F C C F C F

End Rhy. Fig. 2

End Rhy. Fig. 2A

8 11 8 8 10 8 10 8 10 8 10 8 10 10 10 10

Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

C F C F C F

hey, hey, ma - ma, now, ha, ha, I prom - ise that I'll be good. \_

11 11 13 13 13 13 8 11 8 10 X X 11 9 X X X X X X 11 9



C F C F C F

I said, hey, hey, ma - ma, now, ha, ha, I prom - ise that I'll be

C F C F G G<sup>b</sup>

good. — You let me come back home —

Gr. 1: w/ Rhy. Fig. 2

F N.C. C F C F

and I'll act like a good man should. — 3. She said,

Gr. 1: w/ Rhy. Fig. 1

Verse

Gr. 1: w/ Rhy. Fig. 1 (4 times)

C F C F C F

“No, no, ba - by, now, ha, ha, boy, I'm tired \_ of you do-in' me wrong.” \_



C F C F C F

She said, "No, no, ba - by, now, ha, ha, boy, \_ I'm tired \_ of you do-in' me

Fretboard diagram for the first system:

8	10	8	X	8	8	10	8
11	9	X	11	9	X	11	9
11	9	X	11	9	11	9	11

C F C F

wrong." \_ She said,

Fretboard diagram for the second system:

11	11	13	13	13	13	8	11	8	10
8	10	10	8	10	8	8	8	10	8
8	10	8	8	10	8	8	10	8	8

Gtr. 1: w/ Rhy. Fig. 2

G Gb F N.C.

"No, no, \_\_\_\_\_ ba - by. \_\_\_\_\_ Boy, you can't come back

Fretboard diagram for the third system:

11	11	X	11	11	11	11	11	10
10	10	10	10	10	10	10	10	8
9	9	9	9	9	9	9	9	8

Gtr. 1: w/ Rhy. Fig. 1

C F C F

home." \_\_\_\_\_ 4. She said,

Fretboard diagram for the fourth system:

11	8	11	11	8	10	8	10	8	10	8
8	8	10	8	10	8	10	8	10	8	10
8	8	10	8	10	8	10	8	10	8	10



N.C.(C7)

Str. 2



Gtr. 1 tacet  
N.C.

Gtr. 2

grad. bend 1/4

Gtr. 1: w/ Rhy. Fig. 2  
G Gb F

Gtr. 1: w/ Rhy. Fig. 1  
C F C F

*D.S. al Coda*

5. She said,

**Coda**  
**Guitar Solo**

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

C

F

C

F

C

F

Gtr. 2



First system of guitar notation. Treble clef. Chords: C, F, C, F, C, F. Fingering: 11, 13, 13, 13, 13, 11, 3/11, 11, 11, 13, 13, 13, 11, 10/12, 11, 13, 11, 13, 15, 11, 13, 11, 13. Includes a 1/2 note and a 1/4 note.

Second system of guitar notation. Treble clef. Chords: C, F, C, F, G, Gb. Fingering: 11, 13, 13, 13, 13, 13, 15, 13, 13, 11, 13, 13, 11, 13, 13, 15, 11, 11, 13, 11, 11, 13, 13, 13, 11, 13, 13, 15, 11, 13, 13. Includes a 1/2 note.

Third system of guitar notation. Treble clef. Chords: F N.C., C, F, C, F. Fingering: 13, 13, 13, 13, 11, 13, 11, 13, 13, 13, 13, 11, 11, 12, 8, 11, 8, 10, 8, 10, 10, 8, 10, 8, 8, 10, 8, 8, 10. Includes a 1 note.

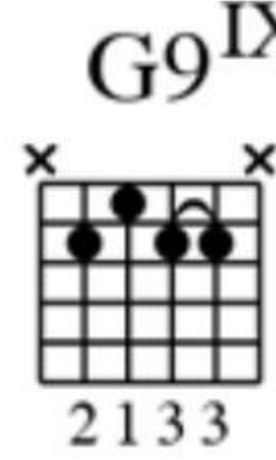
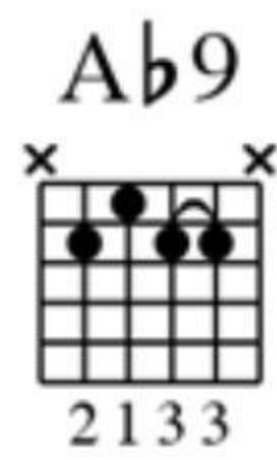
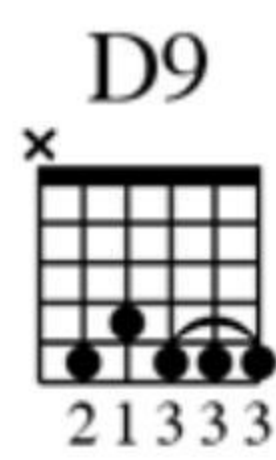
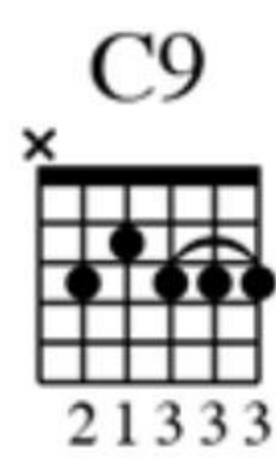
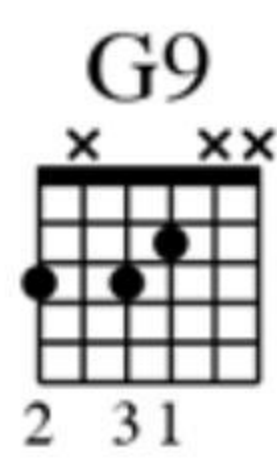
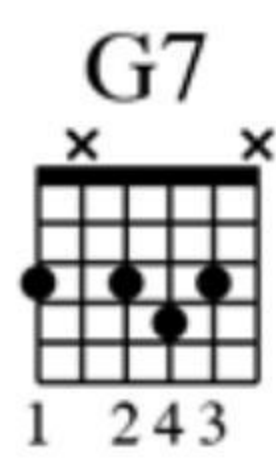
Fourth system of guitar notation. Treble clef. Chords: C, F, C, F. Fingering: 11, 11, 9, 10, 9, 10, 11, 9, 10, 11, 9, 11, 9, 11, 9, 11, 9. Includes a P.M. marking and a dashed line.



from Eric Clapton - *From the Cradle*

# Reconsider Baby

Words and Music by Lowell Fulson



Intro  
Moderately ♩. = 92  
N.C.(G7)

Gtr. 2(clean)

G  
⑥  
3fr  
*p*

G7

Gtr. 1(dist. elec.)

Staff 1 (Treble Clef): *f* 12/8 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Chords: G7, A7, B7, C7, B7, A7, G7, F#7, E7, D7.

Staff 2 (TAB): 5 (full), 3, 6 (1/4), 3, 6 (1/2), 3, 3, 5 (full), (5), 3, 5, 3/4, 5, 5, 3, 2, 3/5, 3.

G9  
Rhy. Fig. 1  
*mp*

C9

G9

Staff 1 (Treble Clef): 12/8 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Chords: G7, A7, B7, C7, B7, A7, G7, F#7, E7, D7.

Staff 2 (TAB): (3), 3/5, 3, / 5, 3, 5/6, 5, 3, 5, 3, 5 (full), (5), 3, 5.

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C9

full  $\frac{1}{4}$

$\frac{1}{2}$  full  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

G9 D9

$\frac{3}{4}$  full  $\frac{1}{2}$  full  $\frac{1}{4}$   $\frac{1}{4}$   $\frac{1}{2}$

C9 G9 End Rhy. Fig. 1

1. So \_\_\_\_\_

$\frac{1}{4}$   $\frac{1}{4}$   $\frac{1}{4}$   $\frac{1}{2}$

**Verse**  
Gtr. 2: w/ Rhy. Fig. 1

G9 C9 G9

— long, — oh, how I hate to see you — go. —

full full



C9

So \_\_\_\_\_ long, \_\_\_\_\_ oh, how I hate to see you \_ go \_

G9 D9

\_\_\_\_\_ and \_ the way that I \_ will miss you.

C9 G9

I \_ guess\_ you would nev-er know. \_ 2. We've been to-ge-ther -

**Verse**  
Gtr. 2: w/ Rhy. Fig. 1

G9 C9 G9

- er so \_ long \_ to have to sep-a-rate this way. \_\_\_\_\_



C9

We've been to-gether so long — to have to sep-a-rate this way. —

G9 D9

I'm gon-na let you go head on now ba-by

C9 G9

pray that you come back home some-day. —

### Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1, 2 times

G9 C9 G9

C9



G9 D9

full full 1/4 full full full

C9 G9

full 1/2 tr

C9 G9

1/4 1/2 1/4 1/2 1/2 1/2 1/4

C9

1/4 1/4 full full full 1/2 full full full

G9 D9

1/2 1/2 full 1/2 1/2

C9 G9

3. You \_ said you

1/2 1/2 tr



# Verse

Gtr. 2: w/ Rhy. Fig. 1, 1st 9 meas. only.

G9 C9 G9

once \_ had\_ loved me but, now I guess\_ you've changed your \_ mind. \_

6\5 3 5 5 full 3 3 3 6\5 3

C9

You \_ said you once \_ had \_ loved me but, now I guess\_ you've changed \_ your \_

1/4 (3) 5 3 2 full 5 3 3

G9 D9

mind. \_ Why don't you re - con - sid - er ba - by?

full 5 3 3 6 1/2 3 6 1/2 3 3 5 3/4 5 5 3 2 full 5 (5) 3 1/4 5

Gtr. 2 C9 Ab9 G9<sup>IX</sup>

Give \_ your - self just a lit-tle more \_ time. \_

1/4 3 full 5 5 3 5 5 5 (3 4) 3 11 10 10 11 10 10 10 11 9 9 11 10 10



from Robert Cray - *Strong Persuader*

# Right Next Door

By Dennis Walker

Intro  
Moderately slow ♩ = 92  
Cm11

1. I can

Gtrs. 1 & 2 (clean) Rhy. Fig. 1 End Rhy. Fig. 1

*mf*

TAB

1				
4				
3				
1				
3				

Verse  
\*Cm Eb

hear the cou - ple fight - in' \_ right \_ next door; \_ their an - gry

Gtr. 1

7/8 7/8 7/8 9/10

Gtr. 2

X X X



F Eb Bb Cm

words sound clear through these thin \_ walls. \_ A - round

The musical score consists of three systems. The first system shows a vocal melody in treble clef with lyrics underneath. The second system shows a guitar accompaniment in treble clef with fingerings indicated by numbers 6, 7, 8, 9, 10. The third system shows another guitar accompaniment in treble clef with fingerings indicated by numbers 6, 7, 8, 9, 10. The key signature has two flats (Bb and Eb) and the time signature is common time.

E♭

mid - night I heard him shout, "Un - faith - ful wom - an," and I















## Chorus

Ab Bb<sup>sus4</sup> Bb Cm Ab

right next door and I'm such a strong per - suad - er. \_\_\_\_\_ Well, she was

Rhy. Fig. 2

Gtr. 1

let ring --|

let ring -

Rhy. Fig. 3

Gtr. 2

let ring -----|

[illegible]



She's gon - na lose the man that real - ly loves her. In the

End Rhy. Fig. 2

let ring -

let ring -----

B $\flat$  B $\flat$ sus4 B $\flat$  C $\flat$

si - lence I \_\_\_\_\_ can hear \_\_\_\_\_ their break - in' hearts. \_\_\_\_\_ Oh. \_\_\_\_\_

let ring -----

End Rhy. Fig. 3

let ring -----



Interlude

**E $\flat$**  **Cm**

Gtr. 3 (slight dist.)

*mf*  
w/ Leslie

Gtr. 1

Gtr. 2

**B $\flat$**  **A $\flat$**  **Gadd4**

let ring ----- let ring ----- let ring -----



## Guitar Solo

Ab Bbsus4 Bb Cm Ab

Gtr. 3

Rhy. Fig. 4

\*Gtrs. 1 & 2

\*Composite arrangement

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, piano, and bass. The guitar part is in the key of B-flat major (two flats) and 4/4 time. The piano part is in the key of B-flat major and 4/4 time. The bass part is in the key of B-flat major and 4/4 time. The score includes chord symbols (Bb sus4, Bb, Cm, Ab) and fret numbers for the guitar and bass parts. The guitar part features a melodic line with a wavy line indicating a vibrato effect. The piano part features a melodic line with a wavy line indicating a vibrato effect. The bass part features a melodic line with a wavy line indicating a vibrato effect. The score is divided into two systems, each with a guitar staff, a piano staff, and a bass staff. The first system covers measures 1 through 6, and the second system covers measures 7 through 12. The guitar part includes a wavy line indicating a vibrato effect in measures 1, 3, 5, 7, 9, 11, and 12. The piano part includes a wavy line indicating a vibrato effect in measures 1, 3, 5, 7, 9, 11, and 12. The bass part includes a wavy line indicating a vibrato effect in measures 1, 3, 5, 7, 9, 11, and 12.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, bass, and drums. The guitar part is in the key of B-flat major (two flats) and 4/4 time. It features a melodic line with various chords (Bb sus4, Bb, Cm, Ab) and a complex rhythm. The bass part is in the key of B-flat major and 4/4 time, featuring a melodic line with various chords (Bb sus4, Bb, Cm, Ab) and a complex rhythm. The drum part is in the key of B-flat major and 4/4 time, featuring a melodic line with various chords (Bb sus4, Bb, Cm, Ab) and a complex rhythm. The score is written for guitar, bass, and drums. The guitar part is in the key of B-flat major (two flats) and 4/4 time. It features a melodic line with various chords (Bb sus4, Bb, Cm, Ab) and a complex rhythm. The bass part is in the key of B-flat major and 4/4 time, featuring a melodic line with various chords (Bb sus4, Bb, Cm, Ab) and a complex rhythm. The drum part is in the key of B-flat major and 4/4 time, featuring a melodic line with various chords (Bb sus4, Bb, Cm, Ab) and a complex rhythm.







bye. I can hear him slam the door and walk a - way. \_

let ring -----

8 10 11 11 11 12 10 8

10 10 10 8 6 8 8 8 8 10

8 10 8 9 11 8 9 8

10 10 10 8 8 8 8 6 8 8 8 10

Right next door I hear that wom-an start to

let ring -----

\*Sung behind the beat.



[illegible]

### Pre-Chorus

Gtr. 2: w/ Riff A (2 times)

Musical score for the song "It's because of me." The score is written for a vocal line and two piano accompaniment parts. The key signature is B-flat major (two flats). The tempo is marked "Moderato". The lyrics are "It's be-cause of me." and "It's be-cause of me." The score includes a vocal line with lyrics, a piano accompaniment part with chords and fingerings, and a second piano accompaniment part with chords and fingerings. The score is divided into two systems. The first system contains the vocal line and the first piano accompaniment part. The second system contains the second piano accompaniment part. The score is written in a standard musical notation style.



Cm

Bb

Be - cause \_\_\_\_\_ of me, \_\_\_\_\_ young \_\_\_\_\_

Gtr. 1

let ring -----|

w/ pick & middle finger-|  
let ring ----|

8 8 8 6 8/10 7 8/10

Cm

Chorus

Gtr. 1: w/ Rhy. Fig. 2

Ab

Bbsus4

Bb

\_\_\_\_\_ Bob. \_\_\_\_\_ Oh, she was right next door and I'm such a strong per - suad -

Gtr. 2

let ring -----|

let ring -----|

8 8 8 8 8 8 9 8 8 8 6 6 6 7 8 6 7 8

Cm

Ab

Bb

Bbsus4

Bb

- er. \_\_\_\_\_ Well, she was just an - oth - er notch \_ on my \_\_\_\_\_ gui - tar. \_

let ring -----|

8 8 8 8 8 8 9 8 8 8 6 6 6 7 8 6 7 8



Cm Ab Bb<sup>sus</sup>4 Bb  
 She's gon - na lose the man that real - ly loves —  
 let ring -----|

[illegible]

B $\flat$    B $\flat$ sus4   B $\flat$    Cm  
 si - lence I \_\_\_\_ can hear \_ their break - in' hearts. \_ Oh, she was

\*Gtr. 4

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The melody is written in a simple, folk-like style. The bottom staff is a blank bass staff. The music is divided into two measures by a vertical bar line. The first measure contains a whole note G4. The second measure contains a whole note A4. The piece ends with a double bar line. The dynamic marking *mf* (mezzo-forte) is placed below the final note. The title "The Rose Tree" is written in a decorative, cursive font at the bottom of the page.

\*Kybds. arr. for gtr.

Gtr. 1

[illegible]

Gtr. 2



Gtr. 2: w/ Rhy. Fig. 3

Ab Bb sus4 Bb Cm Ab

right next door and I'm such a strong per - suad - er, \_\_\_\_\_ yeah. \_\_\_\_

Gtr. 4

P.M. -----| P.M. -----| P.M. -----| P.M. ---

10 10 8 10 8 10 10 8 8 8 10 10 8 10 8

Gtr. 1

let ring -----| let ring -

(11) 10 8 9 8 6 6 6 8 8 8 8 8 8 8 8 8 8 10 8 10 8 10 8 11

Bbsus4      Bb      Cm      Ab

She was just an - oth - er notch on my \_\_\_\_\_ gui - tar.

P.M. -----|      P.M. -----|      P.M. -----|      P.M. --

10 10 8 10      8 10 10 8      8      10 10 8 10      8

10 10 8 10      8 10 10 8      8      10 10 8 10      8

let ring -----|

6 6      8 8 8 8 8      8 8 8 8 8      9

6 6      8 8 8 8 8      8 8 8 8 8      8

7 7      8 8 8 8 8      8 8 8 8 8      8

8 8      10 10 10 10 10      10 10 10 10 10      10

8 8      10 10 10 10 10      10 10 10 10 10      10

10 10      10 10 10 10 10      10 10 10 10 10      10

11



She's gon - na lose \_\_\_\_\_ the man that real - ly loves \_\_\_\_ her. \_\_\_\_\_ In the

si - lence I \_\_\_\_ can hear \_\_\_\_ their break - in' hearts. \_\_\_\_\_

Gtr. 3

Gtr. 4

P.M. -----| P.M. -----| P.M. -----|

let ring -----|



# Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 4  
Gtr. 4 tacet

A<sup>b</sup> B<sup>b</sup>sus4 B<sup>b</sup> Cm A<sup>b</sup>

Staff 1: Chords A<sup>b</sup>, B<sup>b</sup>sus4, B<sup>b</sup>, Cm, A<sup>b</sup>.  
Staff 2: Melodic line with wavy lines indicating vibrato.  
Staff 3: Fretboard diagram with fingerings: (11), 8, 11, 10, 8, 10, 10, 8, 10, 8, 10, 11, 13, 1.

Staff 1: Chords B<sup>b</sup>sus4, B<sup>b</sup>, Cm, A<sup>b</sup>.  
Staff 2: Melodic line with wavy lines indicating vibrato.  
Staff 3: Fretboard diagram with fingerings: (13), 13, 11, 13, 11, 11, 1/2, 11, 12, 10, 8, 10, 10, 11, 8.

Staff 1: Chords B<sup>b</sup>sus4, B<sup>b</sup>, Cm, A<sup>b</sup>.  
Staff 2: Melodic line with wavy lines indicating vibrato.  
Staff 3: Fretboard diagram with fingerings: (8), 8, 8, 11, 8, 8, 8, 11, 8, 8, 8, 11, 8, 8, 11, 8, 8, 11, 8, 10, 8, 8, 10.

Staff 1: Chords B<sup>b</sup>sus4, B<sup>b</sup>, Cm, Cm11.  
Staff 2: Melodic line with wavy lines indicating vibrato.  
Staff 3: Fretboard diagram with fingerings: 11, 8, 8, 8, 11, 8, 8, 8, 8, 11, 8, 11, 8, 11, 8, 10, 8, 10, 8, 10, 10, 8, 10, 1.



# Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas., 4 times)

Cm11

1 1/4 1/4

1/4 1/4

## Begin fade

w/ pick & middle finger -----|

## Fade out

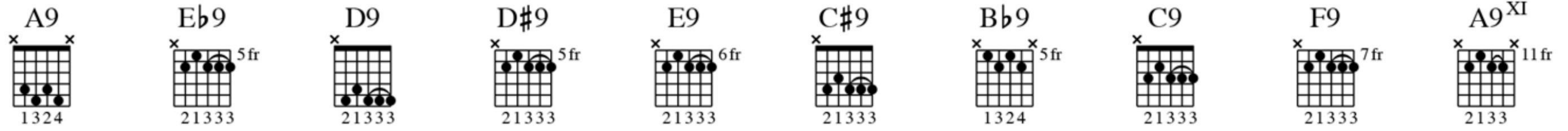
w/ pick & middle finger -----|



from Otis Rush - *Right Place, Wrong Time*

# Right Place, Wrong Time

Words and Music by Otis Rush



## Intro

Slow Blues  $\text{♩} = 68$

*mf*

\*Gtr. 1 (clean)

Gtr. 2 (clean) *divisi*

**\*\*Riff A**

(cont. in slash)

**TAB**

8 10 7/9 5 7 5 7 3 5

5 7 7/5 3 5

5 8 8 8/10 7/9 5 7 7/5 3 5

3 3 3/5 5/7 5 7 7/5 3 5

\*Horns arr. for gtr.

\*\*Refers to Gtr. 1 only.

## Guitar Solo

A9

Gtr. 2

*mp*

*mf*

Gtr. 3 (clean)

Gtr. 1

grad. bend

full

1/2

End Riff A

full

full

full

full

†Played behind the beat.

A9

full

1/2

full

full

1/2

full

D9

D 5fr

D9

1/2

full

1/2



A9

D#9

E9

Eb9

D9

Gtrs. 1 & 2: w/ Riff A & A1  
N.C.(C)

Gtr. 3

(D)

(E)

Verse

Gtr. 2

A9

D9

Gtr. 3

1. Well, — I'm al - ways at the right place — at the wrong — time,

Riff A1

Gtr. 2

(cont. in slash)



A9

try'n' to find the one wom - an \_\_\_\_\_ I can call mine. \_\_\_\_

D9

Yes, \_\_\_\_ I'm al - ways at the right place \_\_\_\_ at the wrong \_\_\_\_ time, try'n'

A9 D#9

to find the one wom - an \_\_\_\_\_ I can call mine.

E9 Eb9 D9

Yes, \_\_\_\_ when I start a con - ver - sa - tion, they tells me they don't \_\_\_\_ leave good things \_\_\_\_



Gtrs. 1 & 2: w/ Riffs A & A2  
N.C.(C)

\_\_\_\_\_ lay-in' a - round. \_\_\_\_\_

(D) (E)

Gtr. 3

full 10 8 10 full 8 10 1/2 full 10 (10) 8 10 (10)

Verse

A9 C#9 D9

Gtr. 2

2. They say there's some - one for ev - 'ry-bod - y. Oh, \_\_\_\_\_ I

Gtr. 3

full 8 5 8 5 7 5 5 6

A9 Bb9 A9 C9 C#9

won - der where in the world \_\_\_\_\_ is the one for me. \_\_\_\_\_ Yes, \_\_\_\_\_ they

full 7 5 5 5 full 8 5 7 5 7 7 7

Riff A2

Gtr. 2

12/8

(cont. in slash)

TAB

3 3 3 3 3 3 3 3 5/7 7 7/9 5/7 5 7 7/5 3 5




D9Eb9D9



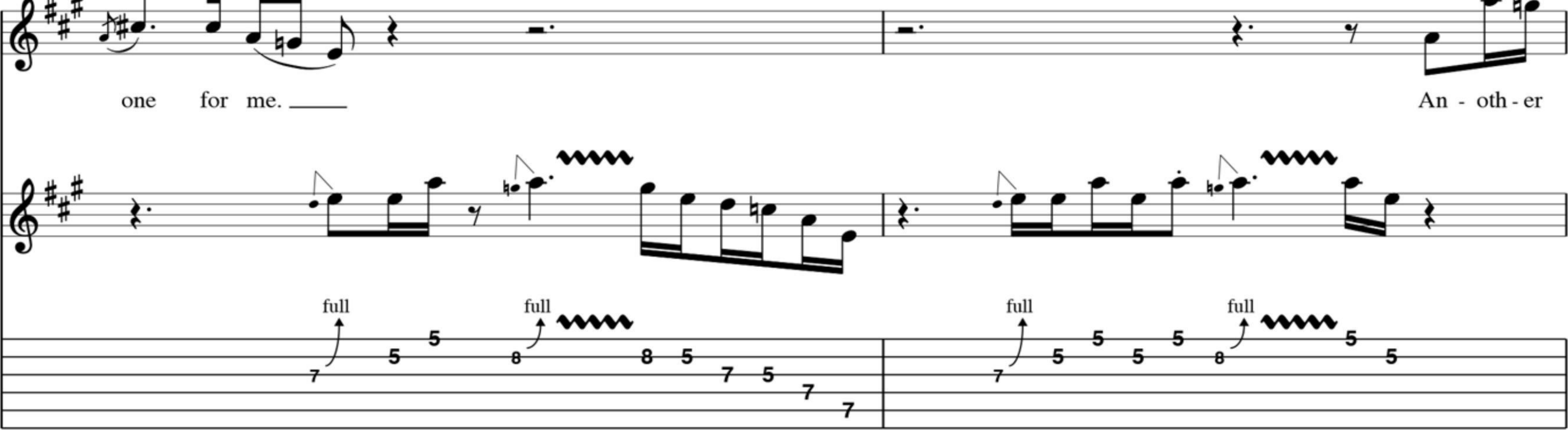
say that there is some - one for ev - 'ry - bod - y. I won - der where in the world \_\_\_\_\_ is the



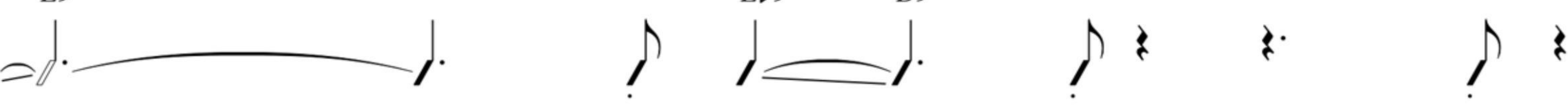
A9Bb9A9D#9



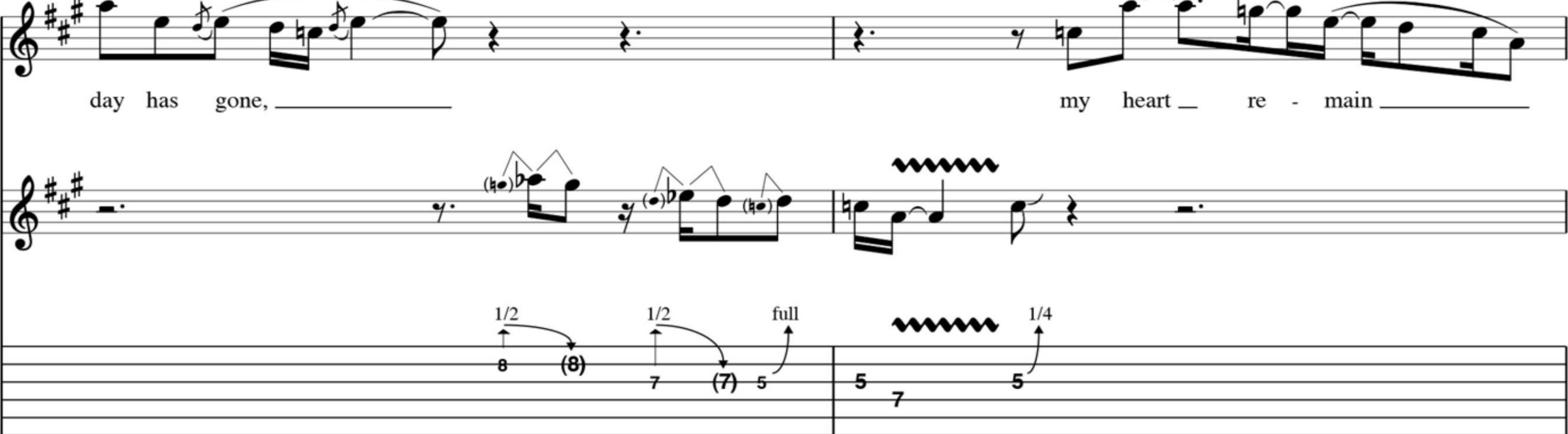
one for me. \_\_\_\_\_ An - oth - er



E9Eb9D9



day has gone, \_\_\_\_\_ my heart \_ re - main \_\_\_\_\_





N.C.(C)

(D)

(E)

in mis - er - y.

Gtr. 3

8 10 8  $\frac{1}{4}$  8 full 8 10 8 full 9 7 (7) 5

## Guitar Solo

A9

Eb9

D9

Bb9

Gtr. 2

Gtr. 3

full full full 1/4 full full full 1/2

8 8 8 8 8/10 8 8 8 8 8 5 7 (7) 5

[illegible]

### Riff A3

Gtr. 2

(cont. in slash)

T  
A  
B

3 3 3 3 3 3 3 3 3 5/7 5 7 7/9 5/7 5 7 7/5 3 5



A9 Bb9 A9 F9

1/2 5:3

E9 Eb9 D9

full 1/2 full full 1/4 1/2 full 1/4

Gtrs. 1 & 2: w/ Riffs A & A1  
N.C.(C)

Gtr. 3

(D) (E)

1/4 full

A9 C9 C#9 D9

Gtr. 2

Gtr. 3

full full 4:3 full

A9 Bb9 A9 Eb9

full full full full full full full grad. bend



D9

full full full full full full 1/2

A9 Bb9 A9 D9 D#9

full full full full full full full full

E9 Eb9 D9

1/2 3 full full 1/2

Gtrs. 1 & 2: w/ Riffs A & A1  
N.C.(C)

Gtr. 3

full full 3

Verse

A9 C#9 D9

Gtr. 2

Gtr. 3

3. Well, — I guess I'll go out and do the town. —

1/2 4:3



A9

D

E

G

5fr

7fr

5fr

A9

I'll drown my sor-row at the near-est neigh - bor-hood bar. \_

1/4

8

(10)

full

10

8

10

10

8

10

9

8

D9

Gtr. 2: w/ Rhy. Fill 1

Oh, \_ I think I'll go out and do the town. \_ I'll drown \_

Gtr. 3

full

7

5

5

5

8

full

5

8

5

A9

D9

D#9

my sor-row at the near-est neigh - bor-hood bar. \_ I think I'll

full

7

7

5

7

full

8

8

5

7

5

5

7

7

5

6

5

5

Rhy. Fill 1

Gtr. 2

12/8

(cont. in slash)

T

A

B

5

5

5

5

5

7

5

5

7

5

4

5

4

5

5

6

6

6

5

5

6



E9 Eb9 D9

Gtr. 2

Gtr. 3 catch a train and ride it. My des ti - ny, God knows, — I'll —

5 8 5 7

Gtrs. 1 & 2: w/ Riffs A & A1  
N.C.(C) (D) (E)

Gtr. 3 fol - low. —

1/4 full 1/2

Outro-Guitar Solo

A9 XI D9

Gtr. 2

Gtr. 3

full 1/2 full full full

A9 Bb9 A9 Eb9

full 3 full full full full full

D9 Eb9 D9 Bb9

full full 1/2 full



A9 Bb9 A9 D#9

full (7) 5 7 5 7 7 full 5 8 5 7 5 8 5 1/2 (7) 5 7 5 full 7 9 8 10 10 full

E9 Eb9 D9

full 10 10 8 10 9 8 9 8 7 5 7 full 5 5 1/2 5 7 5 7 9 8 10 8 10 10 (10) 8 full 3

Gtr. 1: w/ Riff A, 1st 2 meas.  
Gtr. 2: w/ Riff A3  
N.C.(C)

Gtr. 3

(D) E

full 10 8 10 8 5 10 full 10 8 10 8 10 1/2 8 full 10 (10) 8 10 8 full

(A7) Bb9 A9 Free Time

Gtr. 3

full 8 8 5 8 5 1/2 7 5 7 5 7 full 7 7 6 7 5 4

Gtr. 1  
Gtr. 2  
divisi

rit.

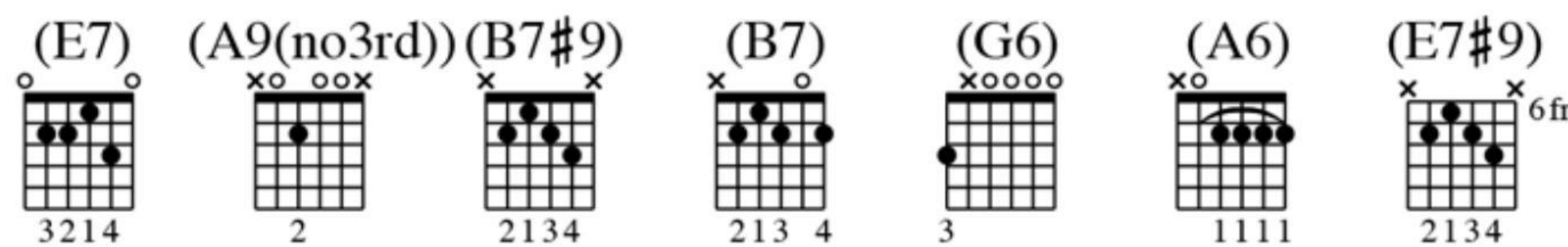
full 8 5 7 8 5 4 7 8 5 4



from Lonnie Mack - *Strike Like Lightning*

# Satisfy Susie

Words and Music by Lonnie McIntosh and Tim Drummond



† Gtrs. 1 & 2;

Tune Down 1 Step, Capo III:

① = D    ④ = C

② = A    ⑤ = G

③ = F    ⑥ = D

Gtr. 3; Tune Down 1/2 Step:

① = E♭    ④ = D♭

② = B♭    ⑤ = A♭

③ = G♭    ⑥ = E♭

## Intro

Moderately ♩ = 135

N.C.

\* (E7)

(D) (E)  
④ ④  
open 2fr

Gtr. 2 (slight dist.)

Gtr. 1 (dist.)

*mf* w/ amplifier vibrato

w/ slight P. M.

TAB

\* Symbols in parentheses represent chord names respective to capoed guitar and do not reflect actual sounding chords. Capoed fret is "0" in TAB.

(E7)

(E) ⑥ open

(E7)

let ring - - - -

let ring - - - -

(A9(no3rd))

† Editor's note: You can accomplish the same result without tuning down a whole step by remaining in standard tuning and capoing at the first fret.

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(E) (E) (E)

④ 2fr ④ 2fr

let ring - - - -

(E7) (B7#9) (B7)

let ring - - - -

(A9(no3rd)) (E) (E7) (E)

④ 2fr ④ 2fr

let ring - - - -

(E7) (G6) (A6) (E7)

let ring - - - -



# Verse

(E7)

1. Can I tell ya 'bout my ba - by, she's  
2., 3., 4. *See Additional Lyrics*

let ring - - - - -

Riff A

ev - 'ry man's dream? She could be the fold - out in a gir - ly ma - ga - zine. I got to

End Riff A

## Chorus

(A9(no3rd))

(E7)

sat - is - fy Su - sie.  
(You got to sat - is - fy Su - sie. I got to sa - tis - fy Su - sie.)

Riff B



(B7#9) (A9(no3rd))

Sa - tis - fy I got to sat - is - fy Su - sie, Su - sie sure sat - is - fies

Detailed description: This system contains the first three measures of the song. The guitar part starts with a B7#9 chord, followed by an A9(no3rd) chord. The vocal line begins with 'Sa - tis - fy' and continues with 'I got to sat - is - fy'. The bass line provides a steady accompaniment. The guitar staff shows specific fretting and picking patterns for the chords and melody.

1., 3., 4.

4th time, To Coda ⊕ Interlude

(E7) (G6) (A6) (E7)

me. —

End Riff B

let ring - - - -

Detailed description: This system includes an interlude and a coda. The interlude features a guitar solo with a melodic line. The coda is marked 'End Riff B' and 'let ring'. The vocal line has a rest for 'me. —'. The guitar staff shows various fretting and picking patterns, including a 'let ring' instruction.

2.

Guitar Solo

(G6) (A6) (E7)

2. Bought a

Detailed description: This system contains a guitar solo and a vocal line. The guitar solo is marked 'Guitar Solo' and features a melodic line with various fretting and picking patterns. The vocal line begins with '2. Bought a'. The guitar staff shows specific fretting and picking patterns for the solo and accompaniment.







(E7)

(E7#9)

5 3 5 3 5 3 5 3 5 8 12 12 12 12 12 12 12 12 15 full 12 15 full 12 15 full 12 15 full 12 15 full 12 15 full

(12) 12 full 12 full 12 full 12 full 12 full 12 full 12 full 12 full 12 full 12

(A9(no3rd))

15 full 12 full 12 full 12 X 15 14 12 14 12 14 12 0 12 0 12 0 12 0 12 0 12 0 12 0 12 0

(E7)

12 0 12 0 12 0 12 0 12 0 12 0 12 0 12 0 12 0 12 0 12 0 12 0 12 0 12 0



(B7)

12/12

0 12 12 12 12 14 12 14

1/4

full

(A9(no3rd)) (E7)

Gtr. 1

5 0 3 5 3 4 2 0 2 0 2 0 2 4 3 5 3 5 5 5 5 5 5

1/4 1/4

\* Gtr. 3 (dist.)

*f*

2 5 7

\* Stevie Ray Vaughan

Guitar Solo

Gtr. 1: w/ Riff A, simile  
Gtr. 2 tacet

F7

\*\* (E7)

Gtr. 3

7 5 7 7 5 5 2 2 2 5 4 4 2 4 2 4 2 2 5 2 2 5 2

1/2 full full full 1/2

\*\* Symbols in parentheses represent chord names respective to capoed guitar.  
Symbols above reflect actual sounding chords. Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff B, 1st 6 meas., simile

Bb7

(A7)

2 5 5 2 2 5 7 7 6 5 5 7 6 5 7

full 1/2 full 1/2



F7 (E7) C7 (B7)

5 7 7 5 7 7 5 7 7 6 7 7 5 7 7 6 7 7 6

full 1/2 full 1/2 full full

Bb7 (A7) Gtr. 1: w/ Riff A, 1st 2 meas., simile F7 (E7)

5 7 7 5 7 7 5 7 7 6 7 7 5 7 7 5 7 5 14 14 14

full 1/2

Gtr. 1: w/ Riff A, simile

14 17 14 17 14 14 16 14 16 14 16 14 16

full 1/2 1/4 1/2

Gtr. 1: w/ Riff B, simile Bb7 (A7)

16 14 15 16 17 17 17 17 16 14 14 16 16 16

1/2 grad. bend 1 1/2 1/4

F7 (E7) C7 (B7)

14 14 15 14 16 14 16 14 15 14 14 17 19 17 19 19 19 17 19 19 19

full full

8va







Outro

(B7) (A9(no3rd))

(cont. in notation)

Got - ta sat - is - fy Su - sie, Su - sie sure sa - tis - fies \_\_\_\_

F7 (E7) Ab6 (G6) Bb6 (A6) Free Time F7 (E7)

me. \_\_\_\_

Gtr. 1

rit.

Gtr. 2

let ring - - - - -

rit.

Additional Lyrics

2. Bought a brand new Chevy,  
Keep it shined up in the drive.  
Souped up to the limit  
'Cause Susie likes to fly it.
3. Susie's into lovin'  
Anyway you can.  
She don't give her lovin'  
To any other man.
4. You ask me if I'm happy,  
Do I look satisfied?  
Susie's got the way to keep  
The twinkle in my eye.



# Shelter Me

Words and Music by Julie Miller and Buddy Miller

## Intro

Moderately slow ♩ = 89

\*A7

Gtr. 1 (slight dist.)

*mp*  
w/ fingers

\*Chord symbols reflect basic harmony.

1/4 1/2

\*\* □ --- |

\*\*w/ thumb

1/4 1/4 1 1/4 1/4

N.C. Verse A7

1. The earth can shake, \_ the sky come down, \_ the moun-tains

Riff A

1 1/4



all — fall to the ground, — but I will fear — none of these things, —

a, shel - ter me, Lord, — un - der - neath your — wings. 2. Dark wa - ters

G5 E5 D5 C5 A7 N.C.

End Riff A

**Verse**  
Gtr. 1: w/ Riff A (1st 6 meas.)  
A7

rise, — thun - der pounds, — the wheels of war — are go - ing

Gtr. 2 (clean) Rhy. Fig. 1

mp

End Rhy. Fig. 1

round, — and all the walls — are crum - bl - ing, — a,

Rhy. Fig. 2

End Rhy. Fig. 2



G5E5D5C5A7G5E5D5

shel - ter me, Lord, — un - der - neath your — wing, — shel - ter me, Lord, — un - der -

Gtr. 1

1/4

Gtr. 2

Riff B

End Riff B

1/4

C5A7

Chorus

F

neath your — wing. — Hide me un - der - neath your wings, —

1/4

\*Gtrs. 2 & 3

1/4

\*Gtr. 3 w/ dist., played *mf*.



hide me deep in - side your heart, in your ref - uge,

cov - er me, the world can shake but, Lord, I'm mak - ing you my hid - ing place.3.The wind will

## Verse

Gtr. 1: w/ Riff A (1st 6 meas.)

Gtr. 2: w/ Rhy. Fig. 1

Gtr. 3 tacet

A7

blow, the rain can pour, — the del - uge breaks, — the tem - pest



roars, — but in the storm — my spir-it sing, — oh,

Gtr. 2 Rhy. Fig. 3 End Rhy. Fig. 3

P.M. -----|

2 2 X 2 2 3 0 2 2 X 2 2 X X X X X 2 2

Gtr. 2: w/ Riff B (2 times)

G5 E5 D5 C5 A7 G5 E5 D5

shel - ter me, Lord, — un - der - neath your — wing, — shel - ter me, Lord, — un - der -

Gtr. 1

1/4

5 7 5 7 5 3 0 3 0 X X 7 5 7 5

**Guitar Solo**

Gtr. 2: w/ Rhy. Fig. 3

A7

C5 A7

neath your wing. —

\*Harm.

Pitch: A

\*Refers to 5th string only.

3 X 5 5 7 X 7 0 0 7 5 7 5 0 7

Gtr. 2: w/ Rhy. Fig. 2

1/2 1

5 X 7 0 7 7 7 5 5 0 7 (7) 5 7 X 5 7 5 x 7 x x 7 5



Gtr. 2: w/ Riff B

G5

E5

D5

C5

A7

let ring -----|

5 8 5 7 1 (7) 5 0 5 | 7 7 1 (7) 5 0 7 7 5 7 | 7 5 7 5 7 (7) 0 2/9

Gtr. 1

let ring -----|

8 8 8 8 8 | 8 8 8 7 5 7 5 | 8 8 10 8 7 5 7 7

Gtr. 2

2 2 x x 2 | 2 x 2 x 2 | 2 x 2 x 2 x

5 7 5 7 5 7 5 | 5 7 7 7 7 7 7 5 7 7 (7) 5

2 x 2 2 | 2 x 2 2 x x



G5 E5 D5 C5 A7

5 7 7 7 7 7 5 7 5 3 0 5 7 5 5 7 7 9 8 8 9 8 8 10 10 0 0 0 5 5 8

Chorus

F Dm

Hide me un - der - neath your wing, hide me deep in -

Gtr. 1

10 10 10 10 10 10 10 10 6 6 6 6 7 7 7 7 8 8 0

\*Gtrs. 2 & 3

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

\*Composite arrangement



side your heart, in your refuge, cover me, the

The first system of the musical score. It includes a vocal melody line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "side your heart, in your refuge, cover me, the". Below the vocal line are two guitar staves. The first guitar staff has a treble clef and a key signature of three sharps. The second guitar staff has a bass clef and a key signature of three sharps. The bass line is written in a simplified notation with numbers 6, 7, 10, and 0. There are also some musical notations like "F" and "7/8" indicating fingerings or time signatures.

To Coda

Verse

Gtr. 1: w/ Riff A  
Gtr. 2: w/ Rhy. Fig. 1 (1st meas.)  
Gtr. 3: tacet  
A7

world can shake but, Lord, I'm making you my hiding place. 4. Now on the day you call for  
5. Now on the day

The second system of the musical score. It includes a vocal melody line in treble clef with a key signature of three sharps. The lyrics are "world can shake but, Lord, I'm making you my hiding place. 4. Now on the day you call for 5. Now on the day". Below the vocal line are two guitar staves. The first guitar staff has a treble clef and a key signature of three sharps. The second guitar staff has a bass clef and a key signature of three sharps. The bass line is written in a simplified notation with numbers 9, 7, 5, and 0. There are also some musical notations like "D5", "C5", "N.C.", and "A7" indicating chords or fingerings.

Gtr. 2: w/ Rhy. Fig. 3 (1st 2 meas.)

Gtr. 2: w/ Rhy. Fig. 2

me, some-day when time no more shall be, oh, I'll say death,

The third system of the musical score. It includes a vocal melody line in treble clef with a key signature of three sharps. The lyrics are "me, some-day when time no more shall be, oh, I'll say death,". Below the vocal line are two guitar staves. The first guitar staff has a treble clef and a key signature of three sharps. The second guitar staff has a bass clef and a key signature of three sharps. The bass line is written in a simplified notation with numbers 9, 7, 5, and 0.

Gtr. 2: w/ Riff B (1st meas.)

G5 E5 D5

where is your sting? Shelter me, Lord, under

The fourth system of the musical score. It includes a vocal melody line in treble clef with a key signature of three sharps. The lyrics are "where is your sting? Shelter me, Lord, under". Below the vocal line are two guitar staves. The first guitar staff has a treble clef and a key signature of three sharps. The second guitar staff has a bass clef and a key signature of three sharps. The bass line is written in a simplified notation with numbers 9, 7, 5, and 0.




C5A7

G5

E5

D5

C5A7



neath your wing, shel - ter me, Lord, un - der - neath your wing.

Gtr. 1





Gtr. 2





Guitar Solo

A7




let ring -----

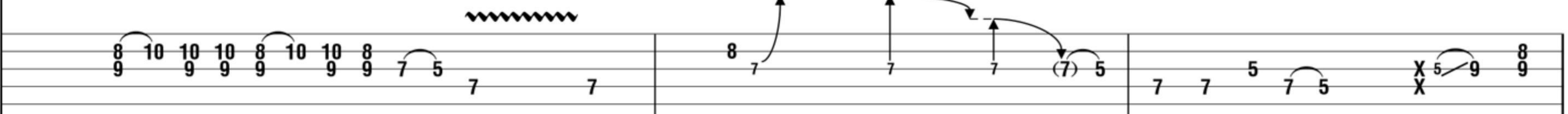







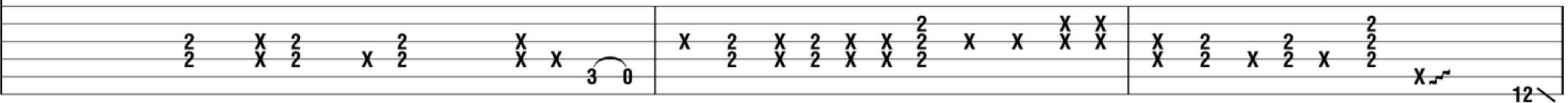


let ring -----|





string noise





G5      E5      D5                      C5    A7

[illegible]

The musical score for "The Wind" by Peter Dinklage is presented in two systems. The first system features a piano part on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 2/2 time signature. The piano part is marked "8va" and "loco". The guitar part is on a six-staff system with a key signature of three sharps and a 3/4 time signature. The second system continues the piano and guitar parts. The piano part includes a "loco" marking and a "1/2" marking. The guitar part includes a "3" marking and a "0" marking.

*D.S. al Coda*

Gtr. 2: w/ Riff B

G5                      E5                      D5                      C5                      A7

Gtr. 1

The second system of the musical score for 'The Wind' consists of a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody continues from the first system, featuring a series of eighth and sixteenth notes, a half note, and a quarter note. A 'hold bend' instruction is written above the staff, with a dashed line indicating a sustained bend starting on the first eighth note and ending on the fourth eighth note. Below the staff, the fretboard diagram shows the corresponding fingerings: a 7th fret bend on the first eighth note, followed by 5th, 5th, 7th, 5th, and 7th frets for the subsequent notes. The system concludes with a double bar line.



⊖ Coda

Verse

Gtrs. 1 & 3 tacet  
Gtr. 2: w/ Rhy. Fig.1

A7

— you call for me, some - day when time \_ no more shall

Gtr. 2: w/ Rhy. Fig. 3

be, \_ I say, oh, death, \_ where \_ is your sting? \_ Oh,

Gtr. 1

7 5 7 X 7 5 7 7 0

Gtr. 2: w/ Riff B (1 1/2 times)

G5 E5 D5 C5 A7

G5 E5 D5

shel - ter me, Lord, \_ un - der - neath your \_ wings, \_ I say, shel - ter me, Lord, \_ un - der -

7 5 7 5 3 0 3 0 X X 7 5 7 5

C5 A7

G5 E5 D5

C5 A7

rit.

neath your \_ wing, \_ shel - ter me, Lord, \_ un - der - neath your \_ wings. \_

Gtr. 1

3 0 3 0 X X 7 5 7 5 3 0 0 2 0 3 0

Gtr. 2

3 0 3 0 X 5 7 5 7 5 3 0 3 2 0



# Still Rainin'

Words and Music by Bruce McCabe

## Intro

Moderately slow ♩ = 98

Gtr. 3  
(dist.)

\*F  
(Piano)

(Drums & Bass)

4 3

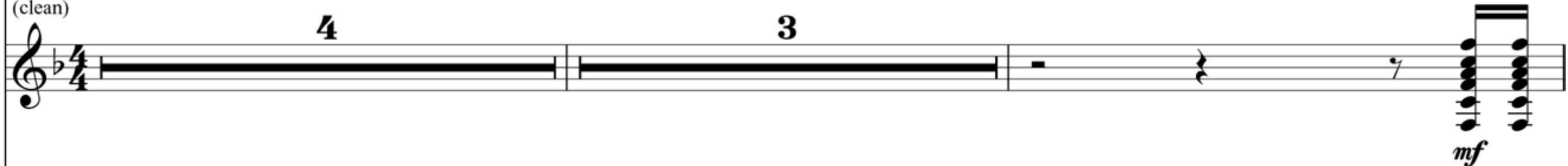


T  
A  
B



Gtr. 2  
(clean)

4 3

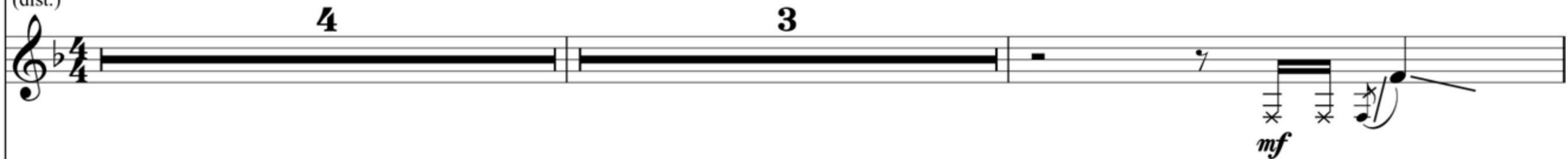


T  
A  
B

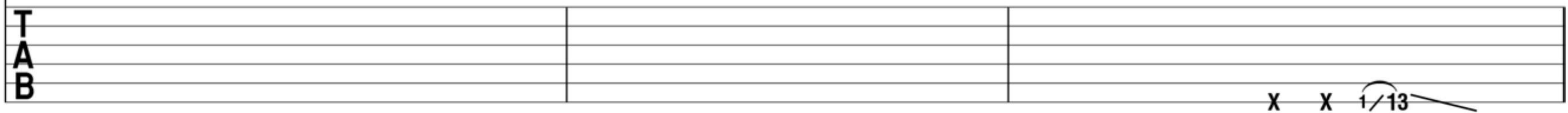


Gtr. 1  
(dist.)

4 3

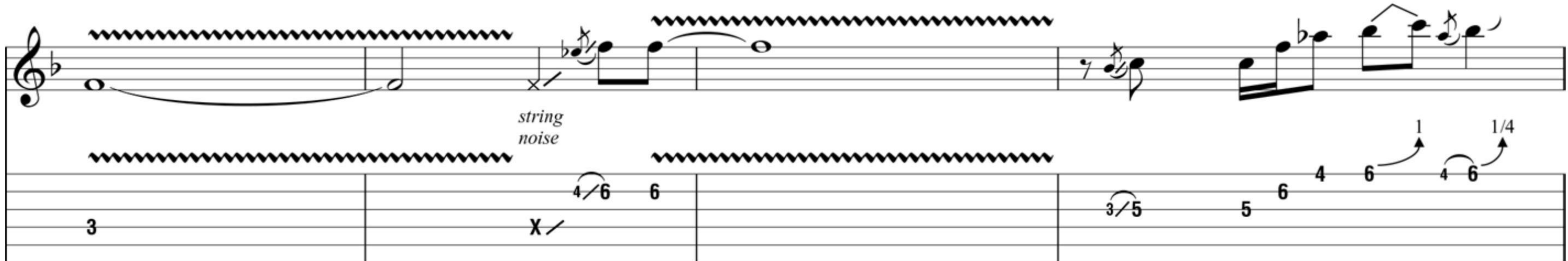


T  
A  
B

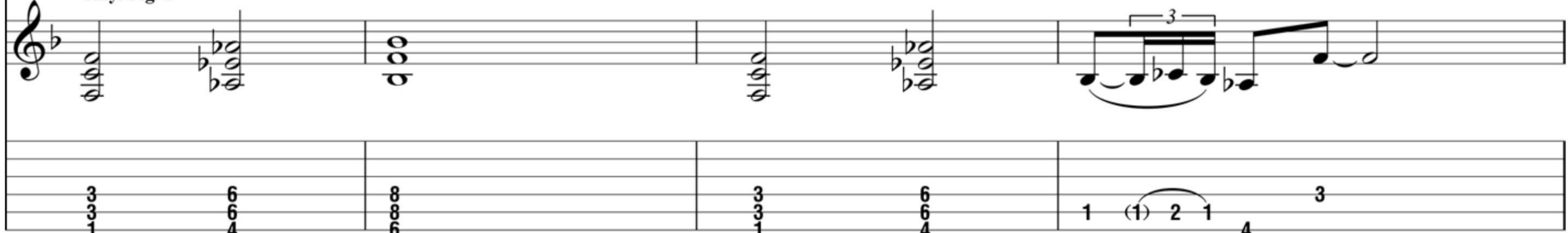


\*Chord symbols reflect overall harmony.

F Ab5 Bb5 F Ab5 Bb5 Ab5 F5



Rhy. Fig. 1

















Chorus

Gtr. 1: w/ Rhy. Fig. 1 (1st 7 meas.)

F5

A $\flat$

B $\flat$

Musical staff for Gtr. 1 (w/ Rhy. Fig. 1) and vocal line. The staff shows a melodic line with a key signature of one flat (B $\flat$ ) and a key signature change to A $\flat$  for the chorus. The lyrics are: "slip - ping a - way. \_\_\_\_\_ Look out \_\_ my win - dow,"

Gtr. 3

Musical staff for Gtr. 3. The staff shows a melodic line with a key signature of one flat (B $\flat$ ) and a key signature change to A $\flat$  for the chorus. The lyrics are: "slip - ping a - way. \_\_\_\_\_ Look out \_\_ my win - dow,"

Gtr. 2

Rhy. Fig. 2

Musical staff for Gtr. 2. The staff shows a melodic line with a key signature of one flat (B $\flat$ ) and a key signature change to A $\flat$  for the chorus. The lyrics are: "slip - ping a - way. \_\_\_\_\_ Look out \_\_ my win - dow,"

Gtr. 1

P.M. -----

Musical staff for Gtr. 1. The staff shows a melodic line with a key signature of one flat (B $\flat$ ) and a key signature change to A $\flat$  for the chorus. The lyrics are: "slip - ping a - way. \_\_\_\_\_ Look out \_\_ my win - dow,"

Musical staff for Gtr. 1. The staff shows a melodic line with a key signature of one flat (B $\flat$ ) and a key signature change to A $\flat$  for the chorus. The lyrics are: "slip - ping a - way. \_\_\_\_\_ Look out \_\_ my win - dow,"

13

B $\flat$

Gtr. 3 tacet

F

A $\flat$

B $\flat$

A $\flat$

F

Musical staff for Gtr. 1. The staff shows a melodic line with a key signature of one flat (B $\flat$ ) and a key signature change to A $\flat$  for the chorus. The lyrics are: "slip - ping a - way. \_\_\_\_\_ Look out \_\_ my win - dow,"

it is still rain - in',

look out \_\_ my

Gtr. 3

Musical staff for Gtr. 3. The staff shows a melodic line with a key signature of one flat (B $\flat$ ) and a key signature change to A $\flat$  for the chorus. The lyrics are: "slip - ping a - way. \_\_\_\_\_ Look out \_\_ my win - dow,"

Musical staff for Gtr. 3. The staff shows a melodic line with a key signature of one flat (B $\flat$ ) and a key signature change to A $\flat$  for the chorus. The lyrics are: "slip - ping a - way. \_\_\_\_\_ Look out \_\_ my win - dow,"

Gtr. 2

Musical staff for Gtr. 2. The staff shows a melodic line with a key signature of one flat (B $\flat$ ) and a key signature change to A $\flat$  for the chorus. The lyrics are: "slip - ping a - way. \_\_\_\_\_ Look out \_\_ my win - dow,"

Musical staff for Gtr. 2. The staff shows a melodic line with a key signature of one flat (B $\flat$ ) and a key signature change to A $\flat$  for the chorus. The lyrics are: "slip - ping a - way. \_\_\_\_\_ Look out \_\_ my win - dow,"

Musical staff for Gtr. 2. The staff shows a melodic line with a key signature of one flat (B $\flat$ ) and a key signature change to A $\flat$  for the chorus. The lyrics are: "slip - ping a - way. \_\_\_\_\_ Look out \_\_ my win - dow,"

0







F Db5

but the rain keeps fall - ing

Female: (Yeah!) \_\_\_\_\_

Gtr. 3

Gtr. 2

Gtr. 1

let ring -----

Detailed description: This block contains the first system of a musical score. It features three guitar parts (Gtr. 1, 2, 3) and a vocal line. The vocal line has lyrics: "but the rain keeps fall - ing" and "Female: (Yeah!) \_\_\_\_\_". The guitar parts include various musical notations: Gtr. 3 has a melodic line with a bend; Gtr. 2 has a bass line with a "let ring" instruction; Gtr. 1 has a bass line with a "let ring" instruction. The score includes fret numbers, bends, and other guitar-specific notation.

C Bb5 N.C.

so end - less - ly, \_\_\_\_\_ end - less - ly. \_\_\_\_\_

steady gliss.

steady gliss.

Detailed description: This block contains the second system of a musical score. It features three guitar parts (Gtr. 1, 2, 3) and a vocal line. The vocal line has lyrics: "so end - less - ly, \_\_\_\_\_ end - less - ly. \_\_\_\_\_". The guitar parts include various musical notations: Gtr. 3 has a melodic line with a bend; Gtr. 2 has a bass line with a "steady gliss." instruction; Gtr. 1 has a bass line with a "steady gliss." instruction. The score includes fret numbers, bends, and other guitar-specific notation.



# Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (1st 4 meas., 2 times)

Gtr. 2: w/ Rhy. Fig. 2

F5

A $\flat$

B $\flat$

Gtr. 3

\* grad. bend 1

\*\*T-----|

16 15 (15) 13 X 15 13 13 15 13 15 0 13 13 13 13 16

\*Execute vibrato while bending.

\*\*T=Thumb on 6th string.

F A $\flat$  B $\flat$  A $\flat$  F

3

1/2

(16) 13 16 16 13 15 13 14 13 16 0 15 13 15 13 15 13 15 13 15 X 13 15 11 11

A $\flat$  B $\flat$

2 1/2

13 15 13 13 15 X 13 16 13 16 13 15 X X 0 15 X 0 15 15 13

F A $\flat$  B $\flat$  A $\flat$  F

hold bend 1

0 15 16 16 15 16 16 15 (15) 13 16/18 18



## Interlude

Musical score for three guitars (Gtr. 1, 2, 3) and a fretboard diagram. The score is in 3/4 time, key of B-flat major (two flats).

**Gtr. 3:** Melodic line with a trill and a bend. The fretboard diagram shows fingerings for the first three guitars.

**Gtr. 2:** Sustained chords. The fretboard diagram shows fingerings for the first three guitars.

**Gtr. 1:** Sustained chords. The fretboard diagram shows fingerings for the first three guitars.

**Fretboard Diagram:** Shows fingerings for the first three guitars.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in three systems, each with a guitar staff, a bass staff, and a drum staff.

**System 1:**

- Guitar:** Features a melodic line in the key of D minor (one flat). It includes a wavy line indicating a tremolo effect and a chord marked "F".
- Bass:** Shows a sequence of fret numbers: (15), (15), 13/15, 13, 11, 13, 11, 11, 13, and X. An arrow labeled "1/4" points to the 11th fret.
- Drums:** Includes a wavy line indicating a tremolo effect and a sequence of notes marked with "X".

**System 2:**

- Guitar:** Continues the melodic line with a triplet of eighth notes marked with a "3".
- Bass:** Shows fret numbers: 10, 10, 10, 12, 10, 12, 10, 12, 10, 12, and 10, 12.
- Drums:** Features a sequence of notes marked with "X".

**System 3:**

- Guitar:** Shows a sequence of notes marked with "X".
- Bass:** Shows a sequence of notes marked with "X".
- Drums:** Shows a sequence of notes marked with "X".



Gr. 3 tacet

Gtr. 2 Eb N.C. F5 Ab5

Gtr. 1

tremolo off

Gtr. 3 Bb5 F5 Ab5 Bb5 Ab5 F5

Gtr. 2

Gtr. 1

Gr. 1: w/ Rhy. Fig. 1 (1st 3 meas.)

Gtr. 3 F Ab5 Bb5 F Ab5

Gtr. 2

grad bend. 1/4 1/2 1

let ring --- 1



# Verse

Gtr. 3 tacet

Bb5 Ab5 F5 F Ab5 Bb5

3. Now, some - times I won - der what -'ll be - come of me, —

Gtr. 3

string noise

1/4

Gtr. 2

Gtr. 1

w/ tremolo

F5 Ab5 Bb5 F5 Ab5

there ain't much left of what I — used to be. Her love shone on me just

Gtr. 2

Gtr. 1







F Ab Bb Ab F Ab

- in', ah, look out — my win - dow,

Gtr. 3

4/6 9 (9) 6

Bb F Ab Bb Ab F

oh, yeah, still rain - in', still rain - in'. Look out — my

1 1/2 3 1 3 1 3 1

F Ab Bb F Ab

win - dow, but it's, but it's still rain - in', ah, —  
(Still rain - in', still rain - in'.)

Gtr. 3

3 1 1 4 4 1 4 1 4 1 4 1 5 (5) 3 3

Gtr. 2

1 X 4 4 4 6 6 10 10 10 4 3 1 X 4 4 6 6







*Begin fade*

it's still, it's still. still rain - in',

13 15 13 15 13 15 13 12/13 12 13 13 0 13 15 15 13 13 15 0 13 14 15 0 0 0 0

[illegible]

*Fade out*

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature. It begins with a rest followed by the lyrics "in'.)". The middle staff is a guitar accompaniment in treble clef, featuring a repeating eighth-note pattern. A dashed line above the staff is labeled "8va". The bottom staff is a guitar fretboard diagram showing the fret numbers for the accompaniment. The first staff has a key signature change to one flat (Bb) and a common time signature. The second staff has a key signature change to one flat (Bb) and a common time signature. The third staff has a key signature change to one flat (Bb) and a common time signature. The fretboard diagram shows the following fret numbers: 16, 16, X, X, 16, 16, 16, 16, X, X, 16, 16, 16, 16, X, X. The first two staves have a key signature change to one flat (Bb) and a common time signature. The third staff has a key signature change to one flat (Bb) and a common time signature. The fretboard diagram shows the following fret numbers: 16, 16, X, X, 16, 16, 16, 16, X, X, 16, 16, 16, 16, X, X. The first two staves have a key signature change to one flat (Bb) and a common time signature. The third staff has a key signature change to one flat (Bb) and a common time signature. The fretboard diagram shows the following fret numbers: 16, 16, X, X, 16, 16, 16, 16, X, X, 16, 16, 16, 16, X, X.



from T-Bone Walker - *The Very Best of*

# Strollin' With Bones

Words and Music by T-Bone Walker, Vida Lee Walker and Edward Davis, Jr.

A

Very fast ♩ = 178 (♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

F9 Gb9 F9 N.C.

\*Gtr. 1 (clean) \*\*

*mf*

TAB

8	9	8	8
8	9	8	8
7	9	8	8
8	9	8	8

\*T-Bone Walker

\*\*Recording sounds 1/4 step sharp.

B

\*\*\* Bb7

1/2 P.M. 1 1 1

\*\*\*Chord symbols reflect overall harmony.

Eb9 Bb7

let ring - 1/2 1/2 1/2

F7 Bb7

let ring - 1/4 1/4 1/4



# C

Bb7

Eb9 Bb7

F7 Bb7

# D

Gtr. 1 tacet Bb7

Eb9 Bb7

F7 Bb7



**E**

Bb7

1  
(8) 6 6

1/2

1/4

1

1

1

Eb9 Bb7

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

let ring -

1/2

\*Played as even eighth notes.

F7 Bb7

1/2 1/4 1

let ring -

**F**

Gtr. 1 tacet  
Bb7 N.C.

(8) 6 6

1

1

1

1

Eb9 Bb7

1

1

1

1

F7 Bb7

1 1 1/2

let ring -



# G

Gtr. 1 tacet

Bb7



Eb9

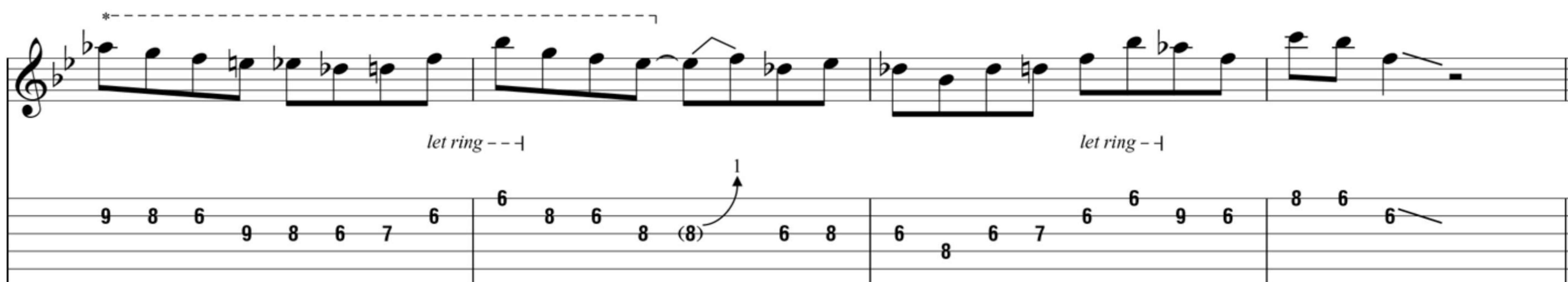
Bb7

Gtr. 1



F7

Bb7



\*Played as even eighth notes.

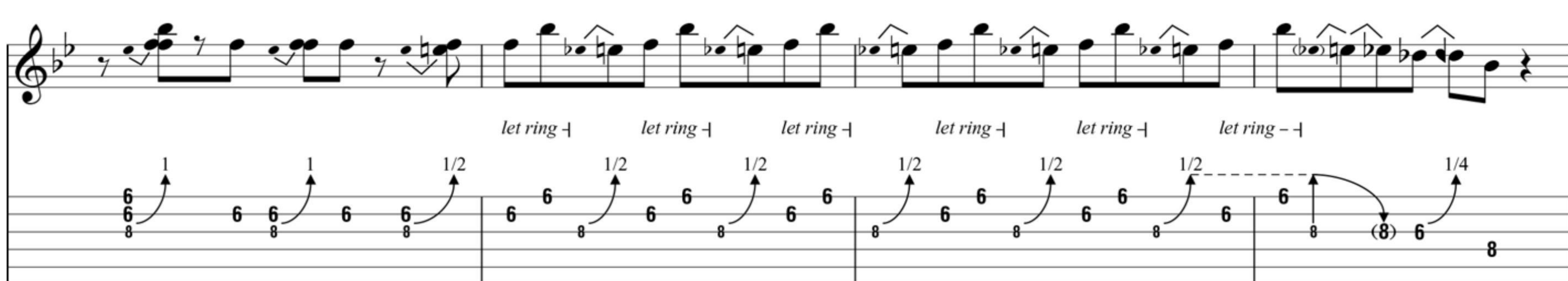
# H

Bb7



Eb9

Bb7



F7

Bb7





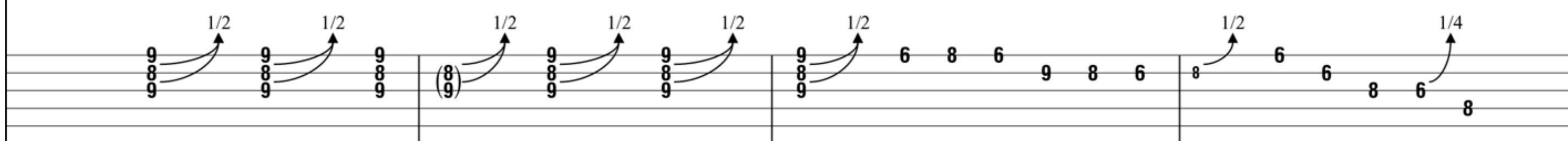
I

Gtr. 1 tacet  
Bb7



Eb9

Bb7



F7

Bb7

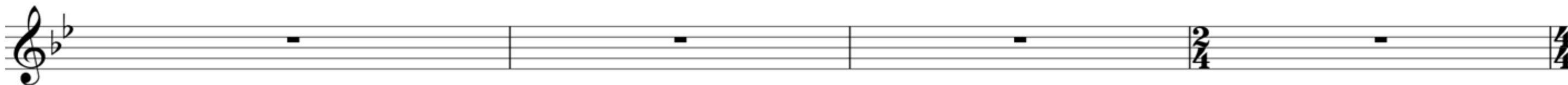


let ring - 4



J

Gtr. 1 tacet  
Bb7



Free time

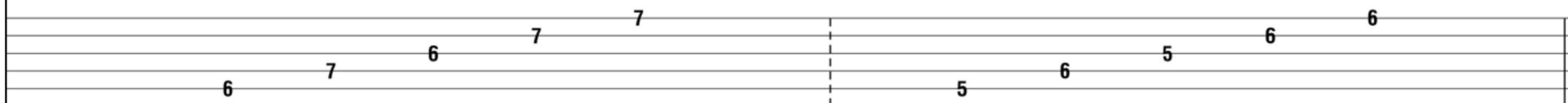
B9

Bb9



let ring -----|

let ring -----|





from B.B. King - *Why I Sing the Blues*

# Sweet Sixteen

Words and Music by B.B. King and Joe Bihari

## Intro

Slow ♩ = 60

8va----- C#7

*mf*  
w/ clean tone

loco

T  
A  
B

F#7 C#7 D7

8va-----

11 13/15 14 16 15 14 15 14 14 16 16 21 16 16 14 15

C#7 F#7

8va-----

14 16 14 14 16 16 14 16 (16) 14 15 14

8va-----

15 14 14 16 14 15 15 14 16 14 16

C#7

8va-----

16 16 14 17 14 15 14 15 14 16



8va-----7

*loco*

rake --|

G#7

8va-----

F#7

8va-----

C#7

*loco*

F#7

G°7

rake --|

G#7

Verse

C#7

F#7

1. When I first met you, ba - by, ba - by, -



C#7

— you were just — sweet six - teen. —

rake - |

x 9 (9) 11 9 12 11 11 9 11 11 9 10 9 12 9

F#7

First met you, — ba - by, —

8va----- loco

rake - |

x 9 12 11 1/2 9 12 9 11 9 9 11 8 8 11 9 11 9 9

C#7

lord, — you were just — sweet six - teen. —

rake - |

x 9 11 9 12 11 9 9 11 11

G#7 F#7

You'd just left your home — then, — ba - by. Oh, the

rake - |

x 9 11 (11) 9/11 9 11 9 11 9



C#7

G#7

sweet-est thing \_\_\_\_\_ I'd ev-er seen. \_\_\_\_\_

rake-l

## Verse

C#7

F#7

2. But you would - n't do noth - ing, ba - by,

you would - n't do an - y - thing \_\_\_\_\_ I asked ya to.

C#7

You would - n't do noth - in' for\_\_ me, ba - by,

oh, you would - n't

F#7

8va

10



C#7

do an - y - thing \_\_\_\_\_ I asked you to. \_\_\_\_\_

8va

loco

12 12 9 9 (9) 9 11 9 9 11 11

G#7 F#7  
 You know you ran a - way from your home, — ba - by, and now —  
 rake —  
 x 9 11 9 8 11 8 11 9 11 8 8

— you wan - na run a - way — from old B. too. —

rake -|

9 12 9 11 9 11 9 11 9 11

Verse

C#7 F#7

3. You know I love you, \_ babe, and I'll \_ do an -

The image shows the musical score for the Verse of the song 'I Wanna Dance with Somebody' by Whitney Houston. It consists of three staves. The top staff is the vocal line in treble clef, with a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. It features two measures of music. The first measure is marked with a C#7 chord and contains the lyrics '3. You know I love you, \_ babe,'. The second measure is marked with an F#7 chord and contains the lyrics 'and I'll \_ do an -'. The middle staff is the piano accompaniment in treble clef, also in 4/4. It starts with a C#7 chord and has a triplet of eighth notes in the second measure. The bottom staff is the bass line in bass clef, in 4/4. It starts with a C#7 chord and has a triplet of eighth notes in the second measure. The lyrics are written below the vocal staff.



C#7

y - thing \_\_\_\_\_ you tell \_\_\_\_\_ me to. \_\_\_\_\_

rake -|

9 11 9 12 9 11 9 11 9 9

F#7

You know, \_\_\_\_\_ you know \_\_\_\_\_ I love you, \_\_\_\_\_ ba - by,

8va -----

11/15 14 14 16 16 1/2 14 14 14 16 14 15 16 1/2 (16) 14 15 14

C#7

ba - by, I love ya and I'll do an - y - thing \_\_\_\_\_ ya tell \_\_\_\_\_ me to.

8va -----

loco

rake -|

(14)

9 11 9 11 9 11

G#7 F#7

Noth - ing in the world, \_\_\_\_\_ ba - by, lord, \_

3

9 11 9 11 9 11 9 11 9 11



C#7

G#7

there ain't noth-ing, noth-ing in the world — I would-n't do for you.

let ring -- -

The first system contains a vocal line and a guitar line. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a C#7 chord and contains the lyrics "there ain't noth-ing, noth-ing in the world — I would-n't do for you." The guitar line is in treble clef with the same key signature and time signature. It begins with a C#7 chord and contains a triplet of eighth notes. The guitar line continues with a G#7 chord and a triplet of eighth notes. The guitar line ends with a C#7 chord and a triplet of eighth notes.

## Guitar Solo

C#7

F#7

The second system contains a guitar solo. The guitar line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a C#7 chord and contains a triplet of eighth notes. The guitar line continues with a G#7 chord and a triplet of eighth notes. The guitar line ends with a C#7 chord and a triplet of eighth notes.

C#7

8va

The third system contains a guitar solo. The guitar line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a C#7 chord and contains a triplet of eighth notes. The guitar line continues with a G#7 chord and a triplet of eighth notes. The guitar line ends with a C#7 chord and a triplet of eighth notes.

F#7

8va

The fourth system contains a guitar solo. The guitar line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a F#7 chord and contains a triplet of eighth notes. The guitar line continues with a G#7 chord and a triplet of eighth notes. The guitar line ends with a F#7 chord and a triplet of eighth notes.

C#7

8va

The fifth system contains a guitar solo. The guitar line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a C#7 chord and contains a triplet of eighth notes. The guitar line continues with a G#7 chord and a triplet of eighth notes. The guitar line ends with a C#7 chord and a triplet of eighth notes.







**C#7** *8va* *loco*

1/2 (12) 9 9 11 9 11 9 9 11 11 9 10 9

12/14 13/14 14 13 14 13

**G#7** *8va* **F#7**

14 (14) 12 14 12 14 12 13 12 14 12 14 14 12 14 14 (14) 12 14 12 13 14 13

**C#7** **G#7**

14 (14) 12 14 14 12 1/2 4/9 12 9 11 9 11 11 8/10 9 9 9 11 9 9 1/4 11 11 9 9 11 10

4. I just

## Verse

**C#7** **F#7**

got back from Vi-et - nam, \_ ba - by, and ya know I'm a long, long \_

9/11 9 9 11 1/2 (11) 9 11 9 9 11 9 9 11



C#7

way \_\_\_\_\_ from New Or - leans. \_\_\_\_

8va

14 15 14 16 16 14 16 14

F#7

Oh, I just got back from Vi-et-nam, ba - by, \_\_\_\_

loco

let ring ----|

8va

12 9 11 9 11 9 9 9 11 11 11 13/15 14 13 13

C#7

oh, ba - by, and I'm a long, \_\_\_\_ long way \_\_\_\_ from New Or - leans. \_\_\_\_

8va

loco

13 14 14 14 15 9 11 9

G#7 F#7

I'm hav-ing so much prob - lems, ba - by, ba - by, I \_\_\_\_ won - der

loco

(9) 11 9 10 9 9 11 11 9



what in the world \_\_\_\_\_ is gon - na hap - pen to me. 5. Treat me

Verse

The image shows the musical score for the Verse of the song 'I Wanna Dance with Somebody' by Whitney Houston. It consists of three staves. The top staff is the vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are 'mean, ba - by, but I'll keep on'. The middle staff is the piano accompaniment in treble clef, featuring chords and melodic lines. The bottom staff is the bass line in bass clef, showing the harmonic progression with chord numbers 9, 11, and 10. Chord changes are indicated by C#7 and F#7 above the vocal staff.

C#7 F#7

mean, ba - by, but I'll keep on

The image displays a musical score for the song "I'm Lovin' You" by The Notorious B.I.G. The score is written for guitar and includes lyrics. The key signature is C major (one sharp, F#), and the time signature is 4/4. The guitar part features a melodic line with various techniques such as triplets, bends, and vibrato. The lyrics are: "I'm lov - ing you just the same. Oh, treat me".

**Lyrics:**  
 I'm lov - ing you just the same. Oh, treat me

**Guitar Solo:**  
 The guitar solo is written in standard notation. It begins with a C#7 chord. The melody consists of eighth and quarter notes, with a triplet of eighth notes in the second measure. The solo includes various techniques such as bends, vibrato, and a triplet of eighth notes in the third measure.



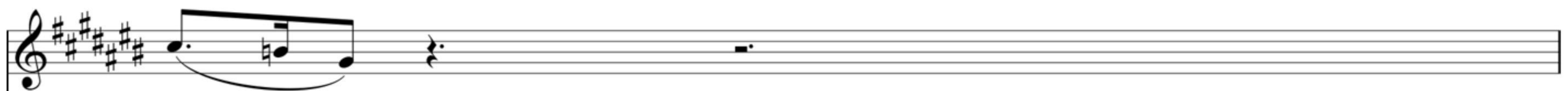
Gtr. tacet

F#7

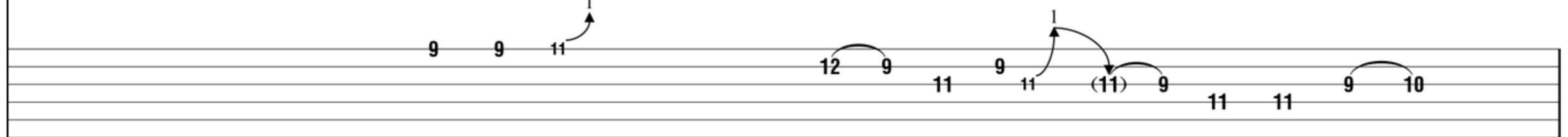


mean, \_\_\_\_\_ treat me mean, \_\_\_\_\_ ba - by, I'll \_\_\_\_\_ keep \_ lov - ing you, keep on lov - ing you just the

C#7



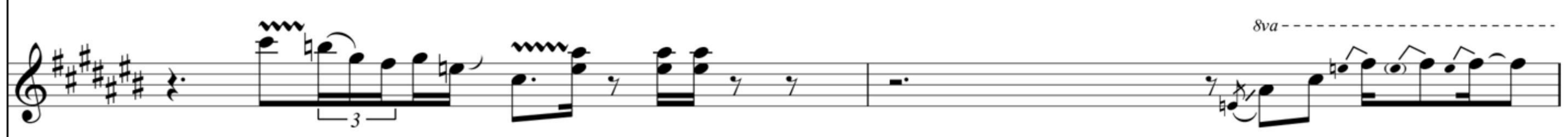
same. \_\_\_\_\_



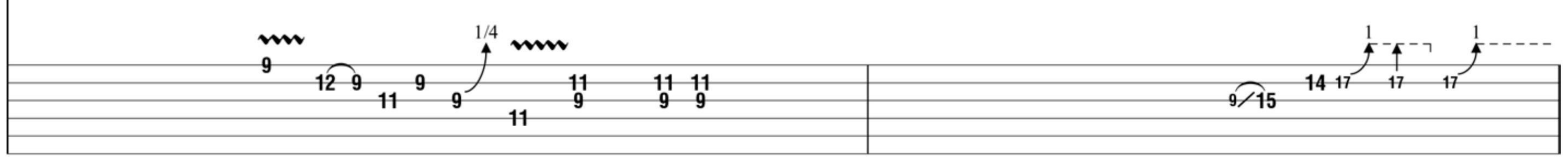
G#7



But one of these days, \_\_\_\_\_ ba - by, \_\_\_\_\_



8va -----



F#7

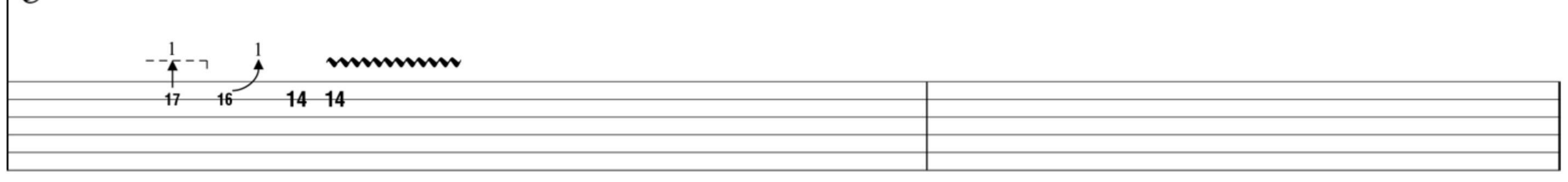
C#7



you're gon - na give \_ a lot of mon - ey to hear \_ some - one \_\_\_\_\_



8va -----





The musical score for "Sweet Sixteen" is presented in three systems. The first system features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody begins with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The lyrics "sweet six - teen." are written below the notes. The second system continues the melody, starting with a quarter note C5, a quarter note B4, and a quarter note A4. The lyrics "Sweet Sixteen" are written below the notes. The third system shows the melody continuing with a quarter note G#4, a quarter note F#4, and a quarter note E4. The lyrics "Sweet Sixteen" are written below the notes. The score includes a guitar accompaniment line in the bottom system, which is a single bass line with a key signature of three sharps and a 2/4 time signature. The guitar line begins with a quarter note G#2, a quarter note A2, and a quarter note B2. The lyrics "Sweet Sixteen" are written below the notes. The score also includes a piano accompaniment line in the middle system, which is a single bass line with a key signature of three sharps and a 2/4 time signature. The piano line begins with a quarter note G#2, a quarter note A2, and a quarter note B2. The lyrics "Sweet Sixteen" are written below the notes.

Oh, yes, — the sweet - est thing, — ba - by,

8va

(16) 14 15

oh, yes, the sweet - est thing I ev - er seen. —

8va

loco

14 14 1/2 14 17 17 14 14 15 16 1

9 11 9



G#7

Yes, \_ you know I'm hav-ing so much trou-ble, \_ peo-ple. \_

Free time

Gtr. tacet

F#7 C#7

Ba - by, I won - der, yes, I won - der, ba - by, I won - der, oh, \_ I won - der what in the

A tempo

G#7 F7 F#7 G7

world's \_ gon - na hap - pen to \_ me. \_

Free time

G#7 C#9

world's \_ gon - na hap - pen to \_ me. \_



from Stevie Ray Vaughan and Double Trouble - *Texas Flood*

# Texas Flood

Words and Music by Larry Davis and Joseph W. Scott

Tune down 1/2 step:  
(low to high) E $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

**Intro**  
Slow  $\text{♩} = 60$

G C

*f*  
w/ dist.

TAB

5 2 5 3 3 4 5 5 3 3 5 4 5 X X 3 5 4 3 7 10 7 10 8 8 9 10 8 9 10 X X 15 15 15 15 15 15 15 15 14 14 14 14

G

1/2 1/2 1 1/2 1/2 1

5 3 3 6 3 5 3 4 3 6 3 6 6 3 3 5 3 (3) 5 5

D7 G

let ring -----

1/2 1 1 1/2 1/2

3 5 3 4 5 4 8 8 8 6 8 8 8 8 6 8 3 5 (5) 3 (3) 5 15 3

C G

1 1 1 1/2 1/2

X X X 8 8 6 8 6 6 8 8 8 8 8 8 8 8 8 8 8 8 6

C

1/2 1/2 1/2 1 1 1 1/2 1/2

8 8 8 6 7 7 8 6 6 8 6 3 5 (5) 3 5 3 3 17 17 17 17

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*loco*

G

D7

C

G

C

Verse

G

D7

1. Well, \_\_\_ it's flood-in' down in Tex - as. \_\_\_




[illegible]

Well, \_\_\_\_\_ it's \_\_\_\_

5 3 3 6 3 5 3 4 3 6 3 3 6 3 5  $\frac{1}{2}$  (5) 3 5 3 5 3 5

C



flood-in' down in Tex-as. All of the tel-e-phone lines are down.

grad. bend

w/ bar

let ring

1 3 3 3 3 (3)

The musical score is for the song "Yeah, I been" and is written for guitar and bass. The guitar part is in the key of G major, indicated by a single sharp (F#) on the treble clef. The bass part is in the key of E minor, indicated by a single flat (Bb) on the bass clef. The guitar part consists of a single melodic line with various ornaments, including triplets, grace notes, and a gradual bend. The bass part consists of a single melodic line with various ornaments, including triplets, grace notes, and a gradual bend. The lyrics "Yeah, I been" are written below the guitar part.

**Guitar Part:**

- Staff: Treble clef, key signature of one sharp (F#).
- Measure 1: Rest.
- Measure 2: Rest.
- Measure 3: Rest.
- Measure 4: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

**Bass Part:**

- Staff: Bass clef, key signature of one flat (Bb).
- Measure 1: Quarter note E3, quarter note F3, quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4.
- Measure 2: Quarter note E3, quarter note F3, quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4.
- Measure 3: Quarter note E3, quarter note F3, quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4.
- Measure 4: Quarter note E3, quarter note F3, quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4.

**Lyrics:**

Yeah, I been



D7

C

try-in' to call \_\_\_\_\_ my ba-by. \_\_\_\_\_ Lord, \_\_\_\_\_ 'n' I can't \_\_\_\_\_ get a sin - gle sound. \_

8va *loco* *let ring* w/ bar (3)

17 17 17 3 3

G

C

G

D7

2. Well, \_\_\_\_\_ dark \_

1/4 3 3 6 8 6 8 8 6 8 6 3 5 (5) 3 5 3 5 3 5 3 4 5 5 4 5 4 5

Verse

G

C

clouds are roll - in', \_\_\_\_\_ man, \_\_\_\_\_ I'm \_\_\_\_\_ stand-in' in the rain. \_\_\_\_\_

*let ring* w/ bar (3)

3 3 3 3 3 3

G

Well, \_\_\_\_\_ dark \_

1/4 3 3 6 8 6 3 3 5 (5) (5) 3 3 5 5 3 5 4 3 6 3 3 5 3 5



C

clouds are roll - in', \_\_\_\_\_

man, \_\_\_\_\_ an' I'm stand - in' out in \_\_\_\_\_ the rain. \_\_\_\_\_

G

5  $\frac{1}{4}$  3 3 6/8 6 8 6 8 1

Yeah, \_\_\_\_\_ flood \_\_\_\_\_

6 6 8 6 3 5 1 (5) 3 5 3 5 1 3 3 5 3 5 3 2

D7 C

wa - ter keep a roll - in', \_\_\_\_\_

man, it's a - bout to drive poor me in - sane. \_\_\_\_\_

8va  $\gamma$  loco w/ bar

3







The musical score for 'G' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, some grouped in triplets, and includes wavy lines indicating vibrato or tremolo. The bottom staff is a single-line bass staff containing fingerings (numbers 1-5) and specific fret numbers (5, 15, 16, 17, 18) for a guitar. It also includes a 1/4 note and a 1/2 note with a wavy line, and a 'V' symbol with a dashed line.

The first system of the musical score for "The Sound of Silence" is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a G4 note, followed by a quarter rest, then a dotted quarter note G4, and an eighth note A4. This is followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The next measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The final measure of the system contains a quarter note A3, a quarter note G3, and a quarter note F#3. The chord progression is indicated above the staff: G (first measure), D7 (second measure), and G (third measure). The bass line is shown on a grand staff with a bass clef staff. It begins with a G2 note, followed by a quarter rest, then a dotted quarter note G2, and an eighth note A2. This is followed by a quarter note G2, a quarter note F#2, and a quarter note E2. The next measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The final measure of the system contains a quarter note A1, a quarter note G1, and a quarter note F#1. The chord progression is indicated above the staff: G (first measure), D7 (second measure), and G (third measure). The bass line is shown on a grand staff with a bass clef staff. It begins with a G2 note, followed by a quarter rest, then a dotted quarter note G2, and an eighth note A2. This is followed by a quarter note G2, a quarter note F#2, and a quarter note E2. The next measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The final measure of the system contains a quarter note A1, a quarter note G1, and a quarter note F#1. The chord progression is indicated above the staff: G (first measure), D7 (second measure), and G (third measure).

\*Bend both strings w/ same finger, next 2 meas.

The musical score for 'C' is presented on a grand staff. The top staff is for guitar, featuring a treble clef and a key signature of one sharp (F#). The bottom staff is for bass, featuring a bass clef and a key signature of one flat (Bb). The guitar part includes various chords and melodic lines, with some notes marked with a 'C' (chord) and others with a 'b' (flat). The bass part includes a series of chords and a melodic line, with some notes marked with a 'C' (chord) and others with a 'b' (flat). The score is divided into measures by vertical bar lines.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody and the first line of the piano accompaniment. The second system contains the second line of the piano accompaniment. The vocal melody is in G major, starting on G4, and features a wavy line indicating a trill on the first note. The piano accompaniment is in 3/4 time, with a wavy line indicating a trill on the first note of the first line. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings.







G D7 Verse G

3. Well, \_\_\_ I'm leav - in' you, ba - by. \_\_\_\_\_

let ring -----|

C G

Lord, \_\_\_ now I'm go - in' back home \_\_\_ to stay.

Well, \_\_\_\_\_ I'm \_\_\_\_\_



C

leav - in' you, ba - by. \_\_\_\_\_

0 9 8 7 6 3 5 (5) 4 4 3

Lord, \_\_\_\_\_ 'n' I'm go - in' back home to stay.

0 9 8 7 6 3 5 (5) 4 4 3

G

5 3 3 6 1 1/2 5 (5) 3 5 1 3 3 6 1 1/2 5 (5) 3

Well, \_\_\_ back

5 1 3 3 6 1/4 3 5 6 1 3 3 5 3 3 6 3 5 3 5 3 5 3 6 3



D7

D9

Db9

C9 N.C.

home there's no floods or tor - na - does, babe, \_\_\_\_\_ 'n' the \_\_\_\_\_ sun shines \_\_\_\_\_ ev - 'ry -

5 4 3  
5 4 3  
4 3 2

### Free time

N.C.(G9)

The image shows a musical score for the song "The Day After Tomorrow" by The Lumineers. It consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a triplet of eighth notes (F#, G, A) followed by a quarter rest, then a dotted quarter note (B), and a half note (C). The bottom staff is a guitar line in treble clef with the same key signature. It starts with a quarter rest, followed by eighth notes (B, A), a quarter note (G), a quarter rest, and eighth notes (F#, G, A). The guitar line includes various techniques such as triplets, bends, and vibrato. Fret numbers are indicated below the staff, including 6/5, 10/11, and 12/10. The song title "The Day After Tomorrow" is written in a stylized font at the bottom of the page.

The musical score for "The Rose Tree" is presented in two systems. The top system features a treble clef with a key signature of one sharp (F#). The melody is written on a single staff, starting with a quarter note G4, followed by a half note A4, and then a quarter note B4. The melody continues with a quarter note C5, a half note D5, and a quarter note E5. The melody concludes with a quarter note F#5, a half note G5, and a quarter note A5. The bottom system features a bass clef with a key signature of one sharp (F#). The bass line is written on a single staff, starting with a quarter note G2, followed by a half note A2, and then a quarter note B2. The bass line continues with a quarter note C3, a half note D3, and a quarter note E3. The bass line concludes with a quarter note F#3, a half note G3, and a quarter note A3. The score is marked with a 1/2 time signature and includes a w/ bar instruction.





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MICHAEL BURKS

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